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THE METROPOLITAN OPERA ASSOCIATION has engaged Bruno Walter to conduct Beethoven's "Fidelio", Mozart's "Don Giovanni" and Smetana's (Smā'-tä-nā) "The Bartered Bride" this season. Italo Montemezzi (Mon-tă-

Among the new singers announced are January. four Americans; Eleanor Steber, soprano; Emery Darcy, tenor; Arthur Kent, baritone; and Francesco Valentino, baritone. For the first time, the organization will train young singers to fill the secondary character rôles.

ALEXANDER BRAILOWSKY (Brä-ë-löf'ske), pianist and famous interpreter of Chopin, returned in November from a tour of Central America, where he gave twenty recitals in Kingston, Havana, Trinidad, Costa Rica, and other prominent places.

REIGIAN ARTISTS are again returning to Brussels after the tragic days of last May disrupted the city's musical life. The Concerts de Midi at the Musée Royal, copied after the very successful mid-day concerts at the National Gallery in London, have already been resumed, it is

JAN SIBELIUS' (See-bay'-lee-us) seventy-fifth birthday is being celebrated throughout the world during the week of December 8th. In Helsinki, Finland, where musical life centers about this beloved composer, the chief festival concert by the municipal orchestra will be conducted by Armas Järnefelt (Ahr-mas Yahr-ne-felt), Sibelius' brother-in-law. In the United States, a National Sibelius Festival, beginning December 7th, sponsored by For Finland, Inc., is announced by Mrs. Samuel L. M. Barlow, Chairman of the Festival Committee, which includes such notables as Dr. Walter Damrosch Olin Downes John Barbirolli (Bar-bi-rél-li), Dr. James Francis Cooke, Fugene Goossens, Lucrezia Bori (Bō-rē) and others. Four hundred and eightyone orchestras and fifty-one hundred music organizations throughout the country will feature the composer's works in local concert halls.

his ability to uphold existing standards." se-vet'-ske).

#### HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

SERGEI RACHMANINOFF (räkh-mä'- THE TOLEDO MUSEUM OF ART opened në-nôf) has completed his first new its tenth season of music in late Septemsymphonic work since the magnificent ber with an attendance of over one "Third Symphony" appeared, four years thousand in the ten free music classes shki) "Eugene Oneago. The new tone-poem, in three move- for children and adults. měd-sē) will conduct his ments, is entitled "Symphonic Dances" own opera, "L'Amore dei and will be performed for the first time own opera, "L'Amore det and will be performed for the first time John Alden Carpenter's "Symphony in Tre Re", which was given last year. by the Philadelphia Orchestra early in One Movement" were featured in No-

> String Quartet" for publication, this year, Mr.

liard Graduate School in New York City. in an old scrap book.

ROY HARRIS'S "American Creed" and vember by The Chicago Symphony Or-THE SOCIETY FOR THE chestra under Frederick A. Stock, at the PUBLICATION OF AMERI- orchestra's first New York concert in CAN MUSIC has chosen nineteen years. Both compositions were Bernard Wagenaar's (Bair- composed especially in honor of the ornard Vah-gen-ahr) "Third ganization's fiftieth anniversary season.

Wagenaar, a naturalized quired one of the two known copies of award of the Edgar M. Leventritt Foun-American citizen of Hol- the first published version of The Star- dation. Inc., on October 4th, and will land birth, came to the Snangled Banner. The copy, in the form appear as soloist with the New York United States in 1920 and of a handbill, was discovered last sum- Philharmonic-Symphony Orchestra this is a teacher of composition at the Juli- mer by Jesse L. Cassard of Baltimore reason

# — Competitions ———

PRIZES OF \$250 AND \$150 are of- its donor. Full information from Amerfered by the Sigma Alpha Iota sorority ican Guild of Organists, 630 Fifth Avenue, for a work for string orchestra and one for violin, viola or violoncello solo with piano accompaniment by American-born women composers. Entrances close February 1, 1941, and further information from Mrs. Merle E. Finch, 3806 North Kostner Avenue, Chicago, Illinois.

A PRIZE OF ONE HUNDRED DOLists, with the H. W. Gray Company as Rouge, Louisiana.

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A NATIONAL CONTEST, open to native or naturalized American com-posers, by the National Federation of Music Clubs, offers prizes for vocal solo with piano accompaniment, piano solo, two-piano composition, two violins and LARS for the best Anthem submitted be- piano, and full orchestra. Complete parfore January 1, 1941, is offered under the ticulars from Miss Helen Gunderson, auspices of the American Guild of Organ- School of Music, State University, Baton

HARRIET COHEN, distinguished English pianist, cabled early in October that her house and all her possessions, including her piano and music library, were destroyed by incendiary bombs.

THE BOSTON SYMPHONY ORCHESTRA. during this its sixteenth season will nresent the following new works: the "Folk Song Symphony" for orchestra and chorus by Roy Harris, Paul Hindemith's EUGENE ORMANDY has been given a "First Symphony" and his new "Violonnew five-year contract as conductor and cello Concerto", Igor Stravinsky's (Stramusic director of the Philadelphia Or- ven-ske) "First Symphony", Benjamin and pupil of Joseffy and Liszt, recently Society. chestra. Mr. Ormandy came first to the Britten's "Variations for String Orches- recalled being seated with Brahms in a orchestra in 1936, as co-conductor with tra" and others by Vaughan Williams, Vienna café some fifty-five years ago, guished services and their confidence in conductor, Serge Koussevitzky (Köö- replied: "I know that, and so I will play dominantly Italian.



him now," "Brayo!" said Brahms.

THE PHILADELPHIA OPERA SEASON opened on the night of October 29th, when the Philadelphia Opera Company gave Tschaikowsky's (tshä-e-kôfgin." On October 31st.



the Philadelphia La-Scala Opera Company began a series of eight performances with "La Bohême" under the management of Mrs. Walter A. Knerr. On December 3rd, the Metropolitan Opera Company gives the first of ten perform-

SIDNEY FOSTER, twenty-three-year-old pianist, was announced the first winner THE LIBRARY OF CONGRESS has ac- of the Young Artists' Philharmonic

> THE SAN FRANCISCO SYMPHONY OR-CHESTRA opens its twenty-ninth season on December 6th with Pierre Monteux conducting, Sir Thomas Beecham will be guest conductor on January 3rd and 4th, with Isaac Stern as violin soloist.

> IOSEF HOFMANN opened the Town Hall Endowment Series of concerts, November 6th. When Kenneth Klein, director of Town Hall's Concert Department, invited the planist to open the series, Mr Hofmann replied: "I seem to be opening so many concert halls this year that I am beginning to think of myself as a sort of musical janitar"

THE FIFTH WILLIAMSBURG FESTIVAL series of concerts took place in the candle-lit ballroom of the restored Governor's Palace in Williamsburg, Virginia, YEHUDI MENUHIN, in November. The concerts featured seventeenth and eighteenth century music and were under the direction of popular Australia, gave \$70,000 to Ralph Kirkpatrick, eminent harpsichordist.

bah, gave several joint ERNEST SCHELLING'S memory was sonata recitals and were honored, October 16th, when a kronze received with ovations bust made by his close friend, Malvina everywhere. Mr. Menuhin Hoffman, was unveiled at Carnegie Hall opens his fall season in and presented to the Hall where for so Carnegie Hall, New York many years the beloved musician con-City, early in December. ducted the Young People's Concerts of MORIZ ROSENTHAL, eminent planist the New York Philharmonic-Symphony

Leopold Stokowski and, in 1938, became Arnold Bax and Eugene Goossens, Stra- when a composer and teacher by the TRA, after thirty years of invaluable conductor and music director. The new vinsky, Defauw, Milhaud (Mel-5), Goos- name of Finck remarked: "Rosenthal, I service to music lovers in Shanghai, is contract "expresses the appreciation of sens and Arthur Shepherd will share the guarantee you that in ten years no one disbanding because of the European War. the directors for Mr. Ormandy's distin- baton with the orchestra's permanent will play a note of Chopin." The planist The personnel of the orchestra is pre-

(Continued on Page 857)

O YOU REMEMBER your first symphony concert? The first time you saw those dozens of violin bows darting up and down and across, as if propelled by one musician? And heard a tympanist produce a clap of thunder from one of his drums? Remember how the instruments raced along together at times, with an agitated speed that made your breath race with them? Remember how surprised you were when the harp suddenly sounded its liquid, rippling notes?

That tremendous orchestra, covering the entire stage, was something to enjoy almost with awe and to contemplate with reverence for long months to come.

After that experience, symphonic music really began to mean something to you. When you heard a recording or radio performance you knew actually what was happening. That dethe violins; you could see the rhythmic rise and from the lusty throats of the brass instruments over there at the side. No longer did it seem a voices singing alone, in various small groups and finally as a magnificent whole. And each time you listened, it seemed to grow even more interesting and more wonderful.

perience with a symphonic program, you will realize what it means to many boys and girls in Detroit, Michigan, to hear their first orchestral concert as the guest of their city's symphony orchestra. For it is a School Children's Concert. given gratis by the Detroit Symphony Orchestra, which brings many of them their first big musical thrill, their first cultural opportunity of this magnitude.

Gabrilowitsch, then director of the orchestra, audiences.

# Promissory Notes

Blanche Lemmon

Edith Rhetts Tilton joined the organization as educational director, the only such post permanently maintained by a major symphony orchestra in the United States.

"What we need," Mr. Gabrilowitsch said to the lightfully eerie, shimmering sound came from then Miss Rhetts, active in music educational work in Kansas City, "is a wedding between our fall of the bows. And that blare of chords came orchestra and our city. You are the person best equipped to effect this union."

Mrs. Tilton took the reins immediately and mere mass of sound coming from a cabinet: now now, seventeen years later, has set a record that it had become a living orchestra, with its many is likely to stand for all time. Under her direct supervision, three hundred and twenty-five thousand school children in twenty-two different school systems in the Greater Detroit area have listened in person each year to concerts of the And in recalling your own first moving ex- Detroit Symphony Orchestra, having been fully prepared for every composition they were to hear. Additional millions of these children, having received the same detailed preparation, listened to the broadcasts of these same concerts. The established fact is that, under Mrs. Tilton, the Detroit Symphony Orchestra, was the first major orchestra in the United States to broadcast educational programs, the work having been begun several seasons before Walter Damrosch Back in 1923, at the invitation of the late Ossip started his educational broadcasting to prepared

With Victor Kolar as conductor, Mrs. Tilton also is in charge of another series of concerts played each winter by the orchestra, the programs for Young People. At these events, lectures are given by Mrs. Tilton,

And so, to-day, like privileged grown-ups, the school children, when the free concerts are scheduled, may don their best clothes, and enjoy in the huge Auditorium of the Masonic Temple. the finest music their city has to offer. Their station in life, their creed or color have no rating on this occasion; they need only be children in the sixth, seventh, eighth and ninth grades of the public or parochial schools, or schools for the blind. Their one expense is bus fare, a fee that has been greatly reduced for them by the Detroit Street Railways.

#### In the Words of a Pupil

The contrasting attitudes of the boys and girls. before and after the concert, in fact every incident of this exciting afternoon, have been so colorfully recorded by a Detroit School pupil that we would like to give you her eye- and earwitness account of what goes on. Incidentally, there are one hundred and fifty buses going to the Auditorium on each of these afternoons, so you can multiply the trip she describes by one

hundred and fifty. Our youthful reporter writes:

"As the bus is about to leave, the teacher has to turn resolutely from the abject looks of the 'substitutes', children who have brought bus fare, hoping that someone on the envied regular list will be absent the afternoon of the concert. However, the substitutes are always doomed to disappointment, because everyone on the selected list is present at school, carrying his preferment like a torch

"The bus begins to move and everyone shouts with one accord, 'Let's sing.' There is no breathing space after that. The song to be sung later, at the concert, gains a lusty dress rehearsal. Songs learned for previous concerts are runners-up in popularity. Passers-by in the (Continued on Page 856)



Armies of public school children regularly hear the Detroit Symphony Orchestra free at the Masonic Temple. One hundred and fifty huge busses convey the children to the hall.

# "The Light that shineth in darkness"



OW AGAIN IS THE SEASON of the Feast of the Nativity! Its hallowed memories, its rich and beautiful treasures of joy and love, its exciting voices of jubilant children, its enticing aroma of the pine woods, its cherished gifts, its spirit of kindness, mellowness and good will to all, its millions of lights, its wonderful bells, its thrilling carols on the midnight air! Is there anything more exalting in the modern world than Christmasmarvelous Christmas-the glorious festival of music and light?

But what are we musicians and music lovers to say of a year when the bells and the carols and the laughter of little children are silenced by the roar of cannon, the rattle of machine guns and the thunder of bombs? What light is shining in the darkness? Is the Star in the East still there? Are the angels of light still singing to welcome the pilgrims of the night?

Always has Christmas been associated with music and light since the Wise Men first hailed the Star of Bethlehem. Always have merry tunes and carols and masses and oratorios marked the blessed Christmas season. What about music this year? What of the little candles of hope, faith and promise of better things that for centuries have burned upon altars and shrines in churches and homes?

"The Light shineth in darkness and the darkness comprehended it not-"

runs the majestic line in the Gospel according to St. John. So are the eternal Christmas carols everlastingly ringing, but millions of ears hear them not. Nevertheless, they can never, never be silenced. They are the everlasting hope of

To all our friends in all lands, THE ETUDE, as it has done for nearly sixty years, sendo its heartiest Christmas greetings. Despite the war and other disturbances, THE ETUDE has successfully launched a "new" ETUDE which in its modern dress, form and content, has been received with great enthusiasm. We are deeply grateful for your loyal patronage and feel richly blessed to have your increasing interest and support. To our friends in the lands that have been crushed by the anti-Christian disasters of the past year, we send our deep felt loving sympathy, and our hope for a new world. This we extend especially to our fellow music workers, now in the depths of sorrow, who are brave enough to

join us at the Christmas season in prayers for a righteous peace. We wish that we could take each of them by the hand and tell them how sincere is the grief of all Americans at this moment for the unthinkable tribulations and losses suffered by such multitudes of innocent men, women and children during the last frightful months. May music, joy and light dispel the blackness of the hour and lead to a blessed tomorrow.

Now is music's great hour! May it enter your heart every day and fortify you as never before. The position of the music teacher as a messenger of happiness, song, cheer and light in homes everywhere, helping to sustain the ideals and the morale of all people, has never been so important as at this moment.

The history of all wars has shown that after peace has come, the nations rush back to these precious and indispensable things which the spirit of Christ brought into our lives. No matter how many times man falters and deserts these principles of nobler and finer living which supplant hate with love, cruelty with kindness, intolerance with tolerance, greed with generosity, lies with truth-it must be remembered that when the people come to their senses they always find standing before them the presence of Jesus, whose natal day we are now celebrating. This is not sermonizing. It is merely what every broad-thinking practical person of experience is obliged to see. The witnesses are myriad. Enormous courage is required to hold to the music of Christmas when the sky is filled with flying death.

But, let history fortify your faith. Wars have come and wars have gone for centuries. Choruses of little children will, nevertheless, never cease singing Hark! The Herald Angels Sing, It Came Upon the Midnight Clear, Noel, Oh, Little Town of Bethlehem and Silent Night.

The voices of our little ones are raised in prayer for the higher power which will guard them in the future, that invisible, undying force which will lead them away from savagery, to joy and peace and security. Let us build no hates in their hearts for the evils of others. Tell them of the tomorrow which always comes as a sign to the world of the eternal truth in the ideals of the little Child who was born in Bethlehem, nearly twenty centuries ago.

Yes, the Light is shining in the darkness at this crucial moment and the music of Christmas can never be stilled.

# Carols for the Feast of Christmas

"T ET THE HERALD ANGELS SING-" These cherished words will once again ring out across the troubled world on Christmas Eve. All the sorrow and heartbreak and agony of war-torn nations cannot still the caroling of voices lifted in worship on Christmas Day

Throughout the centuries, Christianity has been the greatest fountain source of lasting beauty, of creative genius in all the world. Many of the finest masterpieces of music. literature, painting, sculpture and architecture have been inspired by the old, old Bible stories. Dante's "Divine Comedy" and Milton's "Paradise Lost" reached the highest peaks of the sublime in the world's poetry. And the Christmas festival, celebrating the birthday of the Christ, not only has shared the general glory but also has been and is responsible for one of the most popular forms of poetry set to music-a form beloved by children-the Christmas carol

The word "carol" is derived from the Latin cantare, to sing, and rola, an exclamation of joy. This peculiar type of musical poetry, used to celebrate an international event, was, however, a common custom in heathen centuries before Christianity was taught to pagan Europe. In those far-off days, the carol was danced as well as sung by many performers, who joined hands in a circle, singing as they danced in unison. With a perfectly divine wisdom. Christianity did not destroy the natural impulses of native tribes but merely gave them a fuller and greater meaning. So that early Gauls and Saxons, who sang joyful greetings to the feast of Thor and Odin, when they became Christians, merely changed the object of their worshipful rejoicing. Likewise, the Goths and the Druids made much of the carol.

Here is an example of one as sung in their time: Holly and Ivy made a great party:

"Who should have the mastery In lands where we go?" Then spake Holly, "I am frisky and jolly, I will have the mastery In lands where we go."

St. Francis of Assisi is said to have started the singing of carols by the masses, apart from church ritual, in the singing of his own Song of the Creatures. To the ancient Romans, the Holly was a symbol of everlasting peace and joy, and when the Saxons, who had so honored Holly, The following verses, so beautiful in their sim- Britain plicity, show the old devotion to woodland evergreens in the new light of Christian Faith:

The Holly and the Ivy. Now both are full well grown; Of all the trees that spring in the wood, The Holly bears the Crown. The Holly bears a blossom As white as a lily Flower; And Mary bore sweet Jesus Christ. To be our Sweet Saviour,



The Holly bears a bark As bitter as any gall, And Mary bore sweet Jesus Christ For to redeem us all. The Holly and the Ivy. Now are both well grown; Of all the trees that are in the wood The Holly bears the crown.

And so we have carols dating back to the very earliest days after Christ. It is said that the first carols were sung in old England when the Augustine mission prospered among the Saxons in Bay and Ivy, became Christians, Holly became Kent, about the year 580 A. D., but that was long the symbol of the Resurrection and Eternal Life. after the Celtic Church had been established in

The very earliest English carols dealt chiefly with the Nativity and the Incarnation, as well as with the Annunciation. Later, came the Shepherd carols and those of the Christmas tide, the Wassail and the Boar's Head.

The Roman invasion brought Latin to England and in the first years of Christianity, we find the Saxon Christians turning many heathen Yuletide native songs into Christmas Latin carols. Here is a very ancient example of a century, which tells us that St. Stephen-who

Puer Nobis Natus est de Marie Virgine Be glad lordynges, be the more or lesse. I Bryng you tydings of gladnesse, As Gabriel me bereth witnesse.

The words of probably the most famous of all carols are believed to have been written some five hundred years ago, but the music to which it is sung dates back to the dim ages before Christ. This beautiful old hymn was most widely sung about 800 A.D., in the year when Charlemagne, Emperor of the Holy Roman Empire, was crowned on Christmas Day, There are seven verses in ail, beginning:

God rest you merry, gentlemen, Let nothing you dismay, For Jesus Christ, our Saviour Was born upon this Day. To save us all from Satan's power. When we were gone astray. O tidings of comfort and joy. For Jesus Christ, Our Saviour, Was born on Christmas Day.

Variations of this carol were sung for political purposes, much later, during the eighteenth and nineteenth centuries, but with different lyrics written especially for the various occasions. And in 1066, when William the Conqueror came to England, this same carol was sung amid scenes of great rejoicing at Christmas time. The Norman-French period saw the carol acquire a secular and sometimes conviviai character. About 1521, a selection of Christmas Carols was published by Wynkyn de Worde, and we find the more worldly Boar's Head Song included in this group. As a matter of fact, the Boar's-head Carol is still sung on Christmas Day at Queen's College, Oxford, and we hope that even during these difficult days in England, young voices will ring out

Caput apri deferi Reddens laudes Domino The Boar's head in hand bring I With garlands gay and rosemary; I pray you all sing merrily Qui estis in convivis.

It is small wonder that shepherd carols were sung both in England and France, as well as in other European countries in those long-ago days. for shepherds and wandering minstrels carried the verses from campfire to campfire throughout many lands.

Herdsmen beheld these angels bright To them appearing with great Light, Who said God's Son is born this night-In Excelsis Gloria.

This King is come to save mankind, As in scripture truths we find, Therefore this song have we in mind-In Excelsis Gloria.

was the first Christian (Continued on Page 844)

There is no one, perhaps, in the ranks of laymen, who has given more zealously of time and interest to the furtherance of music than Mrs. Vincent Astor. President of The Musicians' Emegency Fund, a Director of The New York Philharmonic-Symphony Society, a Director of the Metropolitan Opera and former Chairman of The Women's Committee of The New York World's Fair, Mrs. Astor devotes genuine, injectious enthusiasm to causes which aid the appreciation of music, and improve the condition of worthy professionals. Mrs. Astor is herself a student of music; in addition to her many activities, she takes a weekly piano lesson, and belongs to an ensemble class. It is a privilege to bring to readers of The Etude the views of so devoted a

music lover, expressed in one of Mrs. Astor's

rare public interviews.-Editor's Note.

NE OF THE MOST SERIOUS problems confronting our musically gifted young people to-day is the question of outlet for their powers. Experience shows that their before. youthful enthusiasms spur them chiefly toward the goal of professional achievement. The usual musical interest runs high; when mechanical deambition of the person of more than average abilities is to secure excellent instruction, a munities with the best in music?' Surely, it would measure of artistic expertness, and a Great seem more logical to assume that professional Opportunity. After that, only one result can lie ahead, and that is success. From the viewpoint of the gifted young aspirant, such a thought did and astonishingly rapid strides radio has pattern is natural and logical. He has boundless made in bringing good music to the nation, faith in himself, he sees the coveted place at the it is hard to escape the corollary of this fact: the top of the ladder, and so he plunges headlong widespread dissemination of free music makes into the hazards of what he has been allowed to the professonal start of young artists more and regard as the most glamorous and fruitful pro- more difficult. fession in the world. Regrettably enough, then, he often finds it to be quite different! He finds spend an admission fee to hear an unheralded that the complete picture includes far more debut on a rainy Saturday night, when he might than skill, faith, and hopeful dreams. Only later be sitting comfortably at home, listening to does he learn that success in the field of music Toscanini for nothing? Thus we are faced with



HELEN DINSMORE ASTOR From a picture taken at a fancy dress ball in New York

DECEMBER, 1940

Music and Culture

# Music As an Avocation

Mrs. Vincent Astor From an Interview with

# Secured Expressly for The Etude by Rose Heylbut

"'How can that be possible,' one may ask, 'when vices like radio provide our most outlying comopportunities are greater than ever. Actually, they are not. In paying full tribute to the splen-

"Who, among the average audience, prefers to

a fairly paradoxical situation: 'Big names' are in constant demand, while the chances of establishing a 'big name' grow correspondingly scarce. Of course, radio is not solely responsible for the greater hazards now surrounding a professional career. Unemployment; financial fluctuations; unsettled world conditions (bringing to our midst an extra quota of expert, often world famed professionals); the very law of supply and demand in an overcrowded profession, all tend to lengthen the distance between the starting point of a career and its actual attainment.

"It is simple enough to name these causes, but inordinately difficult to rectify them. Those arising from general conditions would need a change of world order to right; others, arising from mechanical advancement and shifts of population, cannot be changed at all. We are confronted by an altered world order, and the best we can do is to adjust our outlook to meet it. With this in mind, then, I see two separate sically gifted youth.

#### Two Outlets for Young Artists

"One means-and it is far from com-

is more difficult or attainment to-day than ever competitive professional world. It is my hope that, within the next few years, the nucleus of an opera company may be formed, wherein exceptionally talented beginners may find the routine experience in drill work and perfect ensemble which cannot be provided in the studio and which has no place in an institution such as the Metropolitan Opera. Such a company would play in New York during those months when the Metropolitan is closed, using the gala opera season for touring. Thus, a worthy company of young artists would be afforded a full year of routine repertory work; the regular Metropolitan season would not be interfered with; and the far-lying regions of the country would have a chance to hear opera at favorable prices.

"But such schemes are, at best, inadequate to serve the needs of all. There is still another angle to the problem. Since we cannot create enough audiences to welcome all those who wish to play and sing, it might be practical to dissuade these gifted young people from a too hasty plunge into the professional world.

"At the outset, that sounds unsympathetic. Further, it raises the difficult question of presuming to judge as to who can, and who cannot, enter music as a life work. Actually, it is neither harsh nor presumptuous. It is simply a suggestion that each career aspirant act as his own judge, taking earnest and long deliberated counsel, with himself and his advisers, before exposing himself to the disappointments which inevitably await an all too large proportion of our professional musicians. Let each young aspirant study the full list of requisites that goes into the building of a career-musical, personal, physical, financial requisites-and ask himself honestly whether he can meet them. Instead of saving. 'A place at the top is waiting for me,' it is wiser to ask, 'How can I be sure that the pitiful disenchantment of joblessness and failure is not wait-

"It is my earnest conviction that much joy and richness of living can be had from music, without the least professional activity. Certainly, our young people must be given every chance to demeans of bringing a measure of en- velop their gifts through study. But after study, couragement into the lives of our mu- it is wiser to devote the fruits of their learning to music as an avocation. And how much there is to be done in that field!

"With the general level of music interest as high as it is, I wonder why we have not yet witpletely satisfactory—is to provide op- nessed a greater revival of the plain home music portunities for competent, well trained and music making that was taken for granted in. young artists to gain the experience let us say, the age of Bach. Mothers who have had they need to find places in the keenly the advantage of study (Continued on Page 848)

# The Bill of Musical Rights

By James Francis Cooke

THEN in 1791, what is known as the "Bill of Rights" was added to the Constitution of the United States, the public was guaranteed certain liberties and definite safeguards which have been priceless in our commonwealth. What musical creators call their

and since then literally thousands of musicians have had guaranteed to them rights which had formerly been stolen. Now they receive justice for their genius. Such a thing as literally starving to death, as did some of the masters of the past, was made impossible by the "Bill of Musical Rights." Recently, however, a scheme has been evolved whereby the composers might be deprived of the rights guaranteed to them by the "Bill of Musical Rights'

The movement toward the "Bill of Musical Rights" was set into action in 1913, when Victor Herbert went into Shanley's Restaurant on Broadway, New York, and heard the hand playing extracts from his comic opera "Sweethearts."

"Man alive," he exclaimed to the manager. "you pay your rent or taxes, you pay for light and service, you pay for interest on your capital investment, you pay for your food and liquors, everything else had gone down," you pay for the musicians who are playing my music at this moment, but you steal my music, every last note of it, and you are going to stop. I'm going to sue vou?

"Don't sue us," came back the manager, "sue the Hotel Men's Association."

"So." roared Victor, "you are going to gang up on me, are you? Very well, I'll fight and I'll never give up until I get my rights."

Fighting alone. Victor knew that he would be helpless. Therefore he went out in search of some other fighters and secured John Philip Sousa. then at his prime; Nathan Burkan, a brilliant and powerful copyright lawyer, who through the first years of his efforts in the project gave his services free; and Gene Buck, a highly successful song writer and manager, and others. Thus, ASCAP, The American Society of Composers. Authors and Publishers was born.

ASCAP started in a fight, and it has been fighting ever since. The Association would be able to pay vastly more to its members if it had not been obliged to fight incessantly those who have tried to evade the provisions of its "Bill of Musical Rights." The Association has had a series of over one thousand legal actions in twenty-six years. That is about forty lawsuits a year. The cost of necessary litigation has been mountainous.

Five years after the founding of ASCAP, Supreme Court Justice Oliver Wendell Holmes rendered a decision against Shanley, and this sustained the performing rights element in the United States Copyright Law. He wrote: "If the music did not pay, it would be given up. If it pays, it pays out of the public pocketbook. Whether it pays or not, the purpose of employing it is profit and that is enough."

Thus it was that the "Bill of Musical Rights" was born. ASCAP set out to get these rights for its members. In this way many musicians, who

"Bill of Musical Rights" came into being in 1917, stances, generous returns. Aged musicians and widows of composers have been cared for and the social dignity of all composers without regard to race and creed has been sustained.

Then came the radio, a modern thrill in home life, and now a daily necessity. At first ASCAP gladly permitted the broadcasting companies to use its members' music without cost. Then ASCAP made an alarming discovery. Radio enormously reduced the normal life of a song. The financial returns were decimated. The type of song "hit" that formerly lasted for years, now lasted only a few weeks. Its sales, which prior to that time might have been two million copies, were reduced to one or two hundred thousand copies.

Therefore a charge for the use of the music was suggested to the broadcasting companies. which was met with the reply that "all conditionschange and naturally the sales of songs like

"Yes," answered ASCAP, "but music is an essential in your business. Your public and your advertising sponsors demand it. It is just as vital to you as your FCC license, your singers and performers, your dynamos or your elaborate studios and stations"

Radio started to pay and has continued to pay for its music up to this time. Both sides prospered as they properly should. The profits of the broadcasting companies were prodigious, but the companies were not satisfied. They wanted more. So did ASCAP. Here in broadcasting was a business largely dependent upon music. It was grossing \$171,000,000 a year, and the music makers were getting a share of less than three percent. Where was broadcasting to get its increased profit? Someone hit upon the plan of doing away with ASCAP music. In other words, the profits were to come out of the pockets of the geniuses whose works had made the immense broadcasting profits available.

When ASCAP intimated to the broadcasting companies that the proportion of its receipts should be increased because since 1932 the gross income of the broadcasting companies had jumped up \$156,000,000 yearly, it was not met with favor. Then again began the long battle of "Justice for Genius." Some very disagreeable and shortsighted attacks were made upon ASCAP and the "Bill of Musical Rights" as well as those standing up for them. Herbert and Sousa and Burkan had all passed on, but Gene Buck, President of ASCAP is still in the "thick of the fight" with all the Irish in him. In fact, enemies of ASCAP trumped up a ridiculous charge and had Mr. Buck arrested and thrown into jail in the State of Arizona whither he had gone to recuperate from a serious illness.

The ASCAP interests were then assailed, first through State laws, second through the Departmight have found it impossible to continue their ment of Justice, and third through the organisubsidized by the broadcasting interests which was set up to compete with the established publishing houses issuing the music of the composers who are memher of ASCAP. These represented nearly all the foremost composers in the world. The object of all this legal and commer-

cial strategy has been that of undermining the defenders of the "Bill of Musical Rights" and making it impotent. You see, there is no complaint or dispute about the Importance or the beauty, or the popularity of the works of genius that the composers have produced, but merely a hitter campaign to give these composers less and less for what they produce.

All that we have discussed up to this point is a kind of Internecine war, in which you, the reader. may or may not be interested or informed, Now. however, that much abused but very influential gentleman, John Q. Public, comes into the picture. When the able and distinguished Mr. Justice Holmes handed down his decision and established the "Bill of Musical Rights", he did not take into consideration merely the Interests of the composer alone. He could not do that as a Justice of the United States Supreme Court. He was also guarding the interests of the public. Note what he sald about the public paying out of the public pocketbook. Justice Holmes was not a "public be damned" man. The public has its rights, and in the long run good business demands that the rights of citizens be protected. These rights are many and precious. That is why the original "Bill of Rights" was added to the Constitution of the United States. If they were not observed in spirit as well as in fact, our democracy could not continue to exist.

The broadcasting companies have now served notice upon the composers and upon the publishers that none of the muslc of composers listed in ASCAP will be broadcast after January 1st, 1941. In other words, these companies seem to put themselves in the position of saying to the

"You will not be permitted to hear over the air any works which have been copyrighted since 1884 (fifty-six years) during which many of the most loved compositions in modern musical literature have been composed.

"You will be shut out from the opportunity to hear innumerable gems which may be developed like Indian Summer of Victor Herbert (which slumbered in a publisher's catalog for years) including some 300,000 other compositions represented in the catalogs in ASCAP such as:

"The Stars and Stripes Forever, The Rhapsody in Blue, 'The Grand Canyon Suite', The Rosary, Bolero, At Dawning, The March of the Toy Soldiers, Oh Promise Me, The Sweetest Story Ever Told, The Old Rugged Cross, or any of the thousands and thousands of works that have endeared themselves to you and your families.

"We have no regard or respect for the struggles of the great body of American musicians and music workers, the huge musical clubs, the millions of teachers and children in public schools who for half a century have been striving to might have found it impossible to contained their action of a new publishing company, heavily the All that we are (Continued on Page 346)

THE ETUDE



Jay Media

Unusual Customs in the bustling industrial city that make music a religion, and religion, music.

Christmas Eve in Bethlehem

HAT IS THAT WONDERFUL LIGHT on mas City" of our country. the mountain top?" The car was rolling along the undulating ribbon of concrete miles from New York City in the beautiful, snow whitened, Pennsylvania and fifty-two miles north hills The light grew brighter with each turn of

"I have it." said the poet in the back seat, "it's Christmas Eve, and we're nearing Bethlehem." "Of course," we all exclaimed, "and that is the mecca of the most thickstar of Bethlehem

Glowing brightly in the crisp December air, the giant five-pointed star with its eight emanating rays appeared like the shepherds' star of old, hovering over the entire hillside community. It may easily be seen twenty miles away. We were Germany, met with his not interested in knowing that this huge Christmas emblem stands nearly one hundred feet high in its forest background, nor in the fact mas Eve; and then and that over twenty thousand watts are required for there in the wilderness he its illumination. What impressed us most was that this busy industrial city of sixty thousand memorated it with the singing of a hymn cominhabitants had stopped to mark its identity in posed by Adam Dresé, dedicating the city to the possibly a concession to those who cannot do

Located some eighty odd of Philadelphia, thousands from these modern centers visit it each year, making it the Christmas ly settled part of America.

On the site of Bethlehem's leading hotel, Count Nicholas von Zinzendorf. a religious refugee from followers in a little log cabin in 1741, on Christ-

named the settlement "Bethlehem" and com- At one of the entrances to the city, we were this way, which proclaims it as the "Christ- spirit of the Christ Child. The hymn runs literally:

Rather humble Bethlehem

Giveth that which maketh life rich.

Thus Bethlehem was consecrated the

Christmas City in music. That is why

to-day, one hundred and twenty-five

thousand people send their Christmas

cards to this city so that they may bear

the postmark of the city. Unlike most

celebrations at Bethlehem are still es-

sentially Christian and religious, Santa

Claus and his alias, Kris Kingle, play a

secondary rôle. But do not think that

these are not joyous occasions. There is

a real thrill to a Christmas visit to

"Not stately Jerusalem,

Not Jerusalem "

The Nativity Choir, Bethlehem

lehem, beyond which the whole city was aglow with Christmas cheer, not after the garish fashion which make some displays take a kind of Luna Park cheapness, but an illumlnation which seemed to signify the light which came into the world on the first Christmas day.

we were told that, in ad-

dition to the regular city

lighting, there was an an-

nual home-owners' light-

ing contest, with prizes,

We passed the site of the

enormous Bethlehem Steel

Company at South Beth-

without Santa Claus.

#### Bethlehem's Musical Shrine

As we moved on over the marvelous chain of municipal bridges, we soon were before the buildings of the old Moravian Seminary and College for Women, the oldest girls' school in America. of which Dr. Edwin J. Heath, is the present President. Part of the building was a hospital for soldiers during the Revolutionary War. It. was in Bethlehem that General Lafavette was treated for his wounds. In every window of the seminary there glowed a lighted Moravian candle American communities, the Christmas in a candlestick. This motive was carried out in many of the decorations throughout the city.

#### The Pennsylvania "Dutch"

Before going further into the home of our hospitable hosts, it is interesting to learn something about them. In the geographical district extending from Lancaster, Pennsylvania, northeast to the portals of the city with the mural the Delaware River, there are thousands of worthy families known as the Pennsylvania As our car turned a corner into a "Deitsch" (long i as in "heights"). In this same particularly brilliantly lighted section, section there are, of course, thousands of other



THE MANGER SCENE AT BETHLEHEM This is a small portion of the huge municipal "Putz" shown in the Christmas season

Bethlehem from the moment you enter

paintings of the Nativity.

families of English, Irish, Scotch, Welsh and other origin. None of the so-called "Deitsch" groups keep exclusively to themselves, except those in the more rural districts in which extremely rich religious customs are preserved. Here may often be found quaint customs and curious superstitions. ETUDE readers who want to know more about this will find "Hex Marks the Spot" by Ann Hark, very entertaining reading. In the rural "Deitsch" centers may still be found those who, though their ancestors came to this country two centuries ago from Germany and Switzerland, nevertheless speak English very brokenly, and some wear a dress little removed in style from those that their ancestors were two hundred years ago. The women appear in the plainest clothes with lace caps. The men affect prophetic beards, long black coats and straight brimmed black hats.

None of these interesting people have any connection with Holland or the Netherlands, although they are called Pennsylvania Dutch, Most of them resent being called Dutch and prefer Deitsch, which is dialect for the German word "Deutsch." They speak a peculiar mixture of low German and English, often resulting in amusing word confusion. For instance, there is the story of the farmer's wife who was complaining of the effect of the weather upon her stunted crops. She put it this way: "First they was so long little, that now they are so short big."

The great migration of religious refugees from Germany, the Moravians, the Mennonites, the Reformed, the Amish and other cults, came here first through the overtures of the English Quaker, William Penn. In order to secure what he considered desirable settlers for his commonwealth which Penn wished to make a sanctuary for religious liberty, for those Germans who had been crushed by the destructive results of the Thirty Years War, he made a trip personally to Germany. They were not all of the same type, how-

The Moravians who settled Bethlehem were disciples of John Huss who was burned at the stake in 1415. The Moravians came from Moravia and Bohemia. John Amos Comenius, a great Moravian scholar, was once invited to become a President of Harvard College by no less than Cotton Mather. The Moravian Church is a Protestant Episcopal Church. Its official name is "Unitas Fratrum" or "The Unity of the Brethren." In 1722 Count von Zinzendorf welcomed the Moravians to his estate in Herrnhut in Saxony. Thence they moved to America, settling in Georgia and later moving to the site of Bethlehem, Pennsylvania. This group spoke high German. Like the Seventh-Day Baptists at Ephrata. Pennsylvania, many of whose members, such as Conrad Biesel, were learned men, the Moravians also were able scholars, and have from the beginning made a valuable educational contribution to America.

The Menonnites are followers of Meno Simons, the Dutch reformer, and the Amish are followers after our arrival, of Jacob Amman. These sects and the other German cults came largely from the Palatinate and fought in the American Army in the first World War. The very first volunteer troops to respond to the call of Abraham Lincoln were Pennsylvania "Deitsch." The Amish, however, have, like

tons which were used to such extent in the old country in decorating soldiers' uniforms. Hardy, thrifty, honest, plain-spoken, the Pennsylvania "Deitsch" have fathered many of the most distinguished of Americans of a later day, including ex-President Herbert Hoover; Gen. John J. Pershing; John Wanamaker; David Rittenhouse, America's foremost astronomer of note; Michael Hillegas, the first Continental Treasurer; S. D. Gross, eminent American surgeon; Molly Pitcher, the Revolutionary heroine; Casper Wistar, eminent American chemist; William Pepper, famous physician; James Lick of the Lick telescope; Joseph Hergesheimer, author; Clark Gable and others.

#### Notable Records

In Bethlehem the descendants of English Protestant and Roman Catholic ancestors celebrate Christmas in their own way. At the Protestant



THE OLDEST DRUG STORE IN AMERICA Bethlehem's "Apoteke" where Dr. J. Fred Wolle worked as an apprentice

Pro-Cathedral Church of the Nativity, the extremely fine boy choir of seventy voices under the direction of Dr. T. Edgar Shields has been called upon this year to make records of the best known chorals from Bach's "Christmas Oratorio", with a spoken introduction by the Very Rev. Dean Roscoe Thornton Foust. These were made to meet a demand and can be obtained at Bethlehem's active music dealers, A. C. Huff and his son, Rosser A. Huff,

Much of our information about the music of Bethlehem came directly from Dr. Shields and from the learned and genial authority, Dr. W. N. Schwarze, President of the Moravian College and Theological Seminary, whom we met shortly

"You haven't heard anything yet," exclaimed Dr. Schwarze. "Everything musical in Bethlehem from Switzerland. They have long since become centers around the Moravian Church across the meaning "to polish" or "to brighten" or "to decostreet where the first performances of the famous Bach Choir under its founder, the late Dr. J. Fred Wolle, were given, where the first complete performances of the Bach 'B minor Mass' and the Bach 'St. John Passion' were given in

instead of buttons as a protest against the but- country. The annual Bach Festivals are now hold in the much larger Asa Packard Memorial Chanel of Bethlehem's fine Lehigh University under the direction of Ifor Jones. The University now has an endowment of seven million dollars. Tickets for the Bach Festival top at four dollars, All seats are usually sold long before the beginning of the Festival."

Before going to the famous Moravian Church we were taken to the adjoining drug store of Simon Rau and Company, the oldest drug store in the United States still open for business It. was founded in 1743 and known at that time as Die Apoteke. In the back of the store is the original jaboratory with the old still, the clay retorts and the pressure pot. Here it was that Dr. J. Fred Wolle, beloved founder of the Bethlehem Bach Choir, worked as a boy apprentice, before he decided upon a musical career. Dr. Wolle conducted the Bach Choir for almost forty years.

We noticed that crowds were gathering reverentiv around the ancient Moravian Church. The church seats only twelve hundred people and could not begin to accommodate the multitude at its doors.

A friend said to us: "They are coming to the Christmas Eve Vigils, the most impressive ceremony in our Christmas celebration," Because of the size of the church and the great demand for seats relatively few not connected with the congregation are able to secure tickets. The Christmas Eve Vigils service is distinctly a religious observance, and those who cannot be admitted feel it a privilege to be near while something very sacred is being enacted within. As it is, the Vigils service is given twice during the day, once at five-thirty in the afternoon and again at seven-thirty in the evening. The church is beautifully decorated with Christmas greens, Through the years the service has been crystalized into a simple and beautiful liturgy. After the playing of the orchestra and the organ, there is a reading of scriptures, a prayer, and then the carol singing commences. Thereafter, until the end of the service, there is no interruption in the music. The players modulate from one traditional carol to another.

During the service the sacristans pass through the congregation with trave of aromatic beeswax candles, decorated and set in tiny candlesticks. Everyone receives a burning taper. The perfume mixed with the odor of the evergreen decorations, is unforgettable. A large part of the congregation is composed of children who, with their elders, have passed on this wonderful music from generation to generation. The beauty of the congregational singing, as well as that of the hall filled with the flickering candles, will remain fresh in the memory for life. Thus Christmas has been glorified in Bethlehem, the Christmas City, for two centuries.

Christmas Eve means far more in Bethlehem than Christmas day, since it was during the night of Christmas Eve that our Lord was born. After this the families go home and behold the Putz. and only then distribute presents.

#### The Land of the Putz

What is a Putz? The term is little known even among the Pennsylvania Dutch, a few miles away. The word comes from the German Putzen rate." A. D. Thaeier said in an address before the Bethlehem Women's Club in 1930, in explaining that the Putz was used to brighten the home for Christmas: "The Nativity of our Lord is a theme the Quakers, opposed military service for centhe Quakers, opposed military service for cen
The Quakers of the Quakers of centure for cen
The Quakers of the Quakers of centure for ce the quakers, opposed minited, which the putz has (Continued on Page 856) turies. The Amish still dress with hooks and eyes 'Creation' were heard for the first time in our which the Putz has (Continued on Page 856)

HROUGHOUT THE LAST ILLNESS of Pope Pius XI, stand-by musicians were waiting in

network studios for word of the end, so that this important news could be flashed to the world with a fitting memorial program. At Columbia Broadcasting System in New York, Lew White, staff organist-pianist, was given this assignment. For over six weeks, White was within constant call of the studio, prepared to go on the air at any hour of the day or night. The call came one night at 11:48, just as White was grabbing a hasty bite in a nearby restaurant. He rushed back to the studio, sat down at the organ and waited for the signal to play.

Since he did not expect to play more than a half hour, he prepared his program of traditional music, accordingly. As it was, he played for one hour and fifty-five minutes. Having exhausted the music he brought with him, he called on his memory and improvised for the remaining time.

Standing by is just an incident in the day of the radio pianist and organist, since most of them play both instruments. But it is an important incident. It requires a ready wit as well as fingers. At a moment's notice you may be required to music-background a big news event, or to fill in anywhere from two minutes to two some staff men in the New York hours when wires go dead or something goes wrong at the studio. These things happen more often than you think and, unless the station has a stand-by ready, it commits the unpardonable breach of going off the air.

In addition to standing by, the staff man has other chores at the studio; accompanying singers and instrumentalists, playing in ensembles large called "Tapestry Musicale"; with and small, giving recitals of his own, appearing on both commercial and non-commercial programs. In short, he makes himself generally in the NBC Symphony Orchestra,

He is called a staff pianist because he is hired and paid by the radio station, and while he is required to do a number of things well, his hours program; on "Information, Please"; are short-five hours a day, five days a week, in and is given solo and stand-by Class A stations. And the salary is good. Most of spots. On "Information, Please", he this country's seven hundred and eighty radio plays the musical questions asked stations require staff planists. In the New York of and answered by Oscar Levant. Class A stations, the minimum salary is one

cial work and fifty-five dollars for non-commercial The salaries in stations outside of New York vary, but average around sixty doilars a week Commercial programs on which he appears add to the pianist's earnings, and some of them in Class A stations average three hundred and fifty to four hundred dollars a week.

In New York, for instance, the National Broadcasting Company has twelve staff artists who play the piano and organ. Most of them "double" on Hammond organ, and four specialize on Hammond and pipe organ. The Columbia Broadcasting System has six staff artists equally divided between piano and organ. Thus it will be

W.A.B.C.

Music and Culture

# The Radio Staff Pianist

What It Takes, and What He Makes

Doron K. Antrim

#### The Schedule of the Radio Staff Pianist

Let us look into the schedule of studios. Among those at the National Broadcasting Company are Vladimir Brenner and Joe Kahn. Brenner plays in the Damrosch Music Appreciation Hour: with the Radio City Music Hall orchestra under Erno Rappée; in a program the Josef Honti orchestra; and he also gives solo recitals. Kahn plays under Toscanini, and toured with that organization in South America: appears on the City Service

hundred and ten dollars a week, Class B stations Feibel, organist-planist, plays his own "Organ certo in C minor" by Beethoven, with the Petropay seventy-five dollars minimum for commer- Moods" and Phil Cook's "Morning Almanac",

both of which are noncommercial, "Our Gal Sunday" is a commercial for which he plays incidental music. His standby assignments are in ad-Central Station"; accompanies Richard Maxwell. tenor; plays the theme for Amos 'n Andy, all comstand bys. In one of his critical. fifteen minute programs he plays both the Hammond organ and the piano for special effect.

taurant. At an adjoining table, he heard some These men have brought people who had motored in from New Jersey a varied experience to eulogizing his playing. Justly pleased, he introtheir work. Vladimir Bren- duced himself and took the party on a tour of ner made his début as a the studios. pianist in Petrograd when

twelve years old. Every the National Broadcasting Company staff, hails Saturday afternoon from from Pittsburgh and studied piano with Egon 1914 to 1917 he played for Petri. He got his first professional experience on seen that a pianist who is also an organist holds the Czar in his palace at Zarsky Celo, a suburb barnstorming concert trips. In one small city a responsible position in the broadcasting studio. of Petrograd. Just as the revolution was getting he recalls, he gave (Continued on Page 843)



Earl Wilde, Staff Pianist of W.J.Z.

For the Columbia Broadcasting System, Fred under way, he happened to be playing the "Congrad Symphony Orchestra to the accompaniment of guns outside the concert hall.

Brenner has a repertoire of three hundred compositions committed to memory. Most staff planists find it convenient to memorize their pieces. Shortly after coming to the National Broadcasting Company, Brenner played the redition to these. Lew White, maining minutes of a program that ended ahead does "Life Begins", "Grand of time, a symphonic program featuring another pianist in a concerto. There followed a flood of letters from the radio audience, asking why the stand-by pianist had not played the concerto since he was superior to the soloist. Fan mail mercials, besides giving is the applause of the staff planist, and the his own programs and radio audience is becoming more and more

There are other exciting rewards, too. Re-

centiy, Brenner played a short fill-in recital

after which he had luncheon at a near-by res-

Earl Wilde, one of the younger members of

# What Is Behind The Popular Song?

HE POPULAR SONG is as old as the human race. Long before notations and musical rules existed, people sang, because self-expression through tones and rhythms is instinctive. The caveman gave forth his primitive cries and hand clappings, and so far as he was concerned, that was music! Even when "real" music began, there was a distinction between the formal music of the church and the popular songs of the people-folk tunes, trade songs, dance rhythms. They were a long distance away from the popular tunes of our day, of course, but they expressed the same inherent urge to "let off steam" by personal participation in music. In that sense, then, popular music is a real and vital part of the sum total of the tonal art. Whether or not one "likes" swing and hit tunes, it must be admitted that they have their place in the scheme of things. The

point is, how much of a place and

what to do about it? Experience has shown that the approach to popular music is a curious one. No one would think of devoting his life to operatic singing or violin playing unless he were specially gifted with an unusual voice and a marked musical talent. The candidate for honors submits to auditions, undergoes examinations, gives years of his life to intensive study and practice. The approach to popular music seems to have been formed along different lines. Anybody can sing a hit tune-so the result is that everybody does! Suppose a youngster sits before the radio at home. He hears a rendition of the Mendelssohn "Concerto in E minor"; then the program changes, and he hears a popular crooner singing Say It With Music. What are his instinctive reactions to the two programs? He does not dream of taking up a violin and trying to repeat the Mendelssohn "Concerto"; that is art: it takes study and practice and a lot of other things he does not possess. But he can easily catch the notes and

follow the words of the hit tune. In a

moment or two, he is singing it himself. At that the fewest of them ever amount to anything, different towns of varied tastes and interests. clever imitation of the singer's style. Presently, he thinks that he, too, can sing popular songs in professional style-it is just as easy as that. At that moment, another ambition for a singing career is born. And that is how a great deal of damage is done.

#### Unpleasant Truths

Popular professionalism requires as careful (if different) apprenticeship as classic professionalism. In my work, I listen to as many as fifty ambitious youngsters a week. All of them are coneagerness to be heard and applauded. And only own fees. But there is no point in blinking at the

An Interview with the Popular Singer and Comedian

# Eddie Cantor



Eddie Cantor's Contagious Smile

# Secured Expressly for The Etude By STEPHEN WEST

Why? Because they have been deluded by the apparent ease of the popular style. Some of them, too, have been deluded by that most heartless of charlatans, the unscrupulous "teacher", who promises success-at a price.

Let me hasten to say that I have only the deepest respect for the serious teacher, who knows his art and deals honorably with his pupils. I know how painful it is to face some eager youngster and tell him, "You'd better give up the idea of a professional career, and go home and learn how to be a good carpenter." I know. because I have had to do it. I respect the invinced that they have "what it takes" to make a tegrity of a teacher who will tell a beginner the great success. All of them are burning with unpleasant truth, even at the sacrifice of his

fact that there exists a very different type of "teacher"-one who guarantees success in advance of an audition, provided his own fee is promptly paid. Such promises have ruined many young lives-and many older ones. too, when we think of the parents who make sacrifices to let their children have lessons, and who spend money for nothing but disillusionment.

I do not hesitate to say that a large proportion of the young people who have come to me for auditions ought. never to have left the security of home and jobs. That is why I stress the need for a thoughtful and serious approach to the field of popular music. It is not as easy as It looks, and it requires a great deal more than agreeable features and the will to be famous!

#### Voice Alone-Not All

Popular singing differs from classical singing in that the voice, though important, is not of prime consideration. We all have heard operatic artists who have made us think, "He doesn't warm me, he doesn't thrill me -but, oh! what a tone!" In popular singing, voice alone is not the whole story. Here, the singer must reach the heart, regardless of purely technical criticisms. But whatever he lacks in tonal splendor, he must make up in something else. We call it "personality." Actually, It is the inborn gift of human compulsion. It is the mysterious, undefinable quality that enables a performer to reach out across the footlights and to enter the hearts of his hearers, so that they believe in him, are moved by him, and identify themselves with him. This gift is unmistakable, but difficult to analyze. And that, precisely, is why it is hard for the untried beginner to make sure of himself. It is simple enough to judge of fine tones. But it takes practice, and much expert advice, to assure the beginner that he has the spark that draws fire-not from a parlor full of admiring relatives, but

That is why the field of popular music is, if anything, more difficult to attempt. If a young man can sing like Caruso, he will soon find lt out -and then he probably will not spend his time thing else" to make up for it. Thus, the best copy the style of the day's most popular crooner. That style is all his own; otherwise he would not

THE ETUDE

Music in the Home Two Outstanding

Films With Music

Donald Martin

violins, horns, bassoons, oboes. Each scene in "The Great Dictator" is italicized by suitable music. Yet the Chaplin score can stand by itself, without accompanying pictures. Actually, some of it has been heard already, although the audience had no idea what it was. Willson recently arranged an "Overture to Production Number 6", using themes from the picture, and played it over a coast-to-coast radio broadcast. The response from the listening public amply proved that the music from "The Great Dictator" can take its place on an orchestral program.

The picture is divided into seventy musical sequences, and weeks were spent in fitting each of them with suitable melodies. Save for an excerpt from Brahms' Hungarian Dance Number 5.

Act of "Lohengrin", the music is Chaplin's work. Most of it is in the symphonic field. There are no saxophones. no hit tunes. In one brief boulevard scene, a bit of light, semi-dance music was developed, but it is more continental than jazz-like in character. Once the arduous task of annotating the music and synchronizing it with the film was completed, the recording began, and there Chaplin was in his element. Enjoying the thought of working with music (it is said that he could have become as great a musician as he is an actor), he spent days in the recording studio, listening intently to rehearsals, suggesting changes of tempo and accent, molding every measure with his own conceptions of fitness. The Brahms music occurs in an amusing scene where Chaplin, as the wistful littime to the familiar melody. The scene

was photographed with Chaplin followhe whistles his themes. This drives his secretary ing the rhythm of a phonograph record. When the orchestral recording was later interpolated. difficulties arose in having the men keep time to

the already established rhythm. The problem was solved by Mr. Willson's keeping always a fraction of a second ahead of the phonograph, thus counteracting the unavoidable time lag for picking up the beat. To Chaplin's delight, a perfect recording was made in only two "takes." When Chaplin makes a picture, that picture becomes his life; he talks, thinks, eats, absorbs nothing else. No critic could be so hard upon him as he is, himself. He is constantly ferreting out the least false note.



Charles Chaplin and Paulette Goddard in Chaplin's new film "The Great Dictator," for which he is reported to have composed all of the music.

and a bit from the Prelude to the Third from film and score alike. He fortifies his great natural gifts with the most painstaking care for detail. Probably that is the reason why he is Chaplin!

> The second important film of the month is Walt Disney's "Fantasia", which promises to raise the ceiling level of musical pictures. The picture is a noteworthy experiment in the corelation of arts. Disney speaks of it as "seeing music and hearing pictures." There is no set plot, no distinctive characterization. The film consists of eight masterpieces of the classic symphonic repertory, played by the Philadelphia Orchestra, under the direction of Leopold Stokowski, and worked out in pictorial interpretation by the masterly animated drawings of Walt Disney

Each unit, or program number, is a complete entity, carried out in technicolor, and building the whole into a Stokowski concert plus motion. action, color, and dancing. Deems Taylor acts as narrator, outlining Disney's ideal of the cooperatle barber, shaves a customer in strict tive unity of the arts, and supplying spoken program notes for the individual sections. The first of these is the Toccata and Fugue in

D minor, by Bach. Disney conceives this work as abstract music and interprets it in terms of lighting effects and geometric forms. (The story is told that Disney accepted Stokowski's selection of this work for the film, without realizing what "Toccata and Fugue" mean. When told finally, he exclaimed, "Gosh, I thought it was a set-up like 'Samson and (Continued on Page 846)

#### Carusos Find Themselves

crooning hits. Orville Harold and John Charles Thomas did that. But if he lacks the great voice, he must make doubly sure that he has the "someadvice to beginners is: do not be misled by the seemingly unstudied ease with which you can have become so popular! Do not be misled by the charlatans who (Continued on Page 814)

MUSICAL FILMS

to distraction.

BY THE TIME this appears in print, two of the most note-

California openings, and will be

on their way to the rest of the

country. The first of these is

Charlie Chaplin's long awaited

first talking picture, "The Great

Dictator" (United Artists' release) .

Let it be settled at once that the

film surpasses all expectations.

The world's greatest mime and

best beloved comedian has turned

his talents to a scathing yet

mirth-provoking satire of the

forces of evil loose in the world

to-day, with the result that those

forces seem, if not less dangerous,

at least less oppressive when one

substitutes an attitude of laugh-

ing it off for one of fearing the

worst. This is Mr. Chaplin's first

picture since "Modern Times." It

took two years to produce, and it

stands as a contribution, not

of world balance.

merely to entertainment, but to the preservation

Besides acting a double rôle in the picture,

Chaplin wrote the script, directed it, produced

it, and designed the costumes. Also, he wrote the

music. Chaplin is a natural musician. He has an

ardent love for music, and excellent, discriminat-

ing taste. He has a bewildering supply of orig-

inal ideas, and no knowledge of musical science.

But he knows what he wants. When it comes

time to do the score, Chaplin retires to his office

with a Movieola and a secretary. He uses the

Movieola to run through the entire film, time

and time again, all the while improvising themes

on his battered upright piano. He plays dozens of

themes, reflects on them, discards them. But

when he hits on something he considers just

right, he dictates the theme to his secretary.

Sometimes he composes on some other instrument

(he can play almost every one), and sometimes

Pegasus and Young from Walt Disney's "Fantasia," the

music of which is being conducted by Leopold Stokowski.

Chaplin makes no attempt to arrange or or-

chestrate his works. For the current film opus,

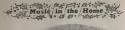
he engaged Meredith Willson, of radio fame, to

score his music for symphony orchestra, extend-

ing his melodies to full instrumental dimensions.

Where Chaplin had used a piano, Willson added

worthy films of the year will have had their New York and





FRNEST BLOCH

NE OF THE TRULY GREAT SCORES of the have their favorable points. Twentieth Century is Ernest Bloch's "Schelomo" (Hebrew Rhapsody for Violoncello and Orchestra), which Emanuel Feuermann, Leopold Stokowski, and the Philadelphia Orchestra have recorded for Victor (set M-698). There is strength and endurance in this music, passionate beauty and profound sorrow. The voice of Israel speaks to us from the moving pages of this work, for it is avowedly Hebraic both in impulse and character. Schelomo (Solomon) has no program, but its implications will be understood by all who hear it. The voice of the great Biblical King is portraved by the violoncello, and, as we listen, it seems to picture: first, a man meditating upon various aspects of life, upon the abundance of his worldly possessions, the emotional delights of living; and then the preacher, bitter in his admonitions against the vanities and iniquities of life, "sombre and mournful in acrid wisdom," Bloch speaks like a prophet of his people in this music. The character of Solomon is strikingly brought out and the "passion and violence" of his nature are superbly contrasted; for Bloch himself has these characteristics and knows well how to exploit them. Especially beautiful is the lament of the violona universal grief for all mankind. In a world as unsettled as our own, this music falls fittingly upon our ears, and as it stirs our emotions so will it provoke much thought. The performance is extremely well recorded and excellently balanced. Perhaps some may occasionally disagree music is both highly imaginative and wholly subjective there can be little possibility of one specific type of performance. Feuermann, as always, plays with warmth and purity of tone, and wisely avoids any exaggeration of the emotional

qualities of the composition. Stokowski and the All-American Youth Or-Bolero in Columbia (set X-174). The conductor's in the earlier Weingartner record of this work interpretation is more an example of clarity than of a striking exposition of the music. It features the winds and brasses more than usual, owing to the seating arrangement of the players that Stokowski now employs. Occasional lapses

# Reproduced Music of Real Moment

Peter Hugh Reed

from pitch show that not all of the young players are as yet accomplished virtuosos. Still, as a recording, this version of the Bolero is a fine achievement. One should hear, however, both the Fiedler and Stokowski versions before buying a recording of this work, for both

Whether or not one regards Stravinsky as an outstanding interpreter of his own music, his latest recording of "Le Sacre du Printemps" or "The Rite of Spring: Pictures of Pagan Russia, in Two Parts" (Columbia set M-417) is a more revealing performance of this work than any previous recording. The rhythmic pulse, the exotic coloring, and the varied dynamics of the music require a wider-ranged recording to do it full justice than was procurable a decade ago. Stravinsky is fortunate in having had placed at his disposal the Philharmonic-Symphony Orchestra of New York for this performance, for the acoustic qualities of Carnegie Hall, in which the orchestra plays and is recorded, are most helpful in clarifying the details of his intricate scoring. "Le Sacre du Printemps" is a highly dissonant and revolutionary score. Hissed at its first performance in Paris, in 1914, it is applauded by audiences of 1940 and is perhaps the most outstanding exposition of primitive barbarity ever evidenced in music. If one does not enjoy the frenzied second half of the score, one should not lose sight of the merits of the more poetic opening section.

Mendelssohn's "Symphony No. 3, in A Minor. cello in the latter part of the score, suggestive of Op. 56" ("Scotch") is an atmospheric work closely akin to the composer's Fingal's Cave Concert Overture in B minor, No. 2. It is an unjustly neglected score. Even if one does believe the "Italian Symphony" ("Symphony in A") a more distinctive work, the appealing qualities of the "Scotch" are not to be refuted. For this reason, with tempi employed here, but since Bloch's it is particularly gratifying to have the modern recorded performance of this symphony by the Rochester Philharmonic Orchestra, under the direction of José Iturbi (Victor set M-699). Iturbi, here making his début on records as a conductor, gives us a reading more admirable for its spirited qualities than for its lyrical grace. The recording is splendidly achieved, realizing tonal chestra are heard in a performance of Ravel's shades and dynamics that were entirely missing

RECORDS

Mendelssohn's Ruy Blas Overture, Op. 95 was written as incidental music to Hugo's play of the same name, Curiously, it is music of dramatic effect that bears little relation to the drama; Mendelssohn was evidently less in sympathy with Hugo than he was with Shakespeare when he wrote the music to "A Midsummer Night's Dream." For this reason, Ruy Blas is best enjoyed as absolute music. Beecham, conducting the London Philharmonic Orchestra, gives a fine reading of this work; one which every admirer of the conductor and of the composer should hasten to acquire (Columbia 70352-D)

One of the most genuinely beautiful tone poems of Sibelius is his Swan of Tuonela, Ov. 22, No. 3. Its program is based on Finnish mythology; the swan being the sacred bird that swims on the river leading to the Finnish Hades, known as Tuonela. Ten vears ago Stokowski gave us a fine performance of this score on records; but in those days recording did not have the dynamic range it has to-day. And so it is not surprising to find the new recording by Frederic Stock and the Chicago Symphony Orchestra (Columbia disc 11388-D) revealing shades and nuances that were missing in the earlier one. The mystic beauty of the opening and closing pages of this score are more realistically conveyed in the Stock version, but on the whole the sad, majestic song of the swan-given to the English horn-is more eloquently played by the soloist in the Stokowski recording

Harl McDonald, the American composer, gives us his impressions of the Mission of "San Juan Capistrano" in two evening pictures, The Mission and Fiesta on (Victor disc 17229), played by Koussevitzky and the Boston Symphony Orchestra. Of the two pieces the nocturnal picture of The Mission is the most impressive, being music of a highly poetic atmosphere; while that of the Fiesta is, despite its rhythmic drive, conventional and unimpressive.

A French recording of Ravel's "Ma mere l'oye" ("Mother Goose Suite"), made by Piero Coppola and the Paris Conservatory Orchestra (Victor set M-693), brings out the subtleties of the score better than the recent recording by the American conductor, Howard Barlow. This is the charming and fanciful suite that Ravel first devised as a four-hand work for the children of a very close friend, and then later scored for orchestra. Perhaps it was intended for orchestra in the first place, for certainly such pieces as The Empress of the Pagodas, Beauty and the Beast, and The Fairy Garden are more deliciously revealed in orchestral (Continued on Page 853)

ECEMBER FINDS A WEALTH of good music on the radio available to the eager listener. On Sunday nights we again have the programs of the Ford Hour, which opened so auspiciously six weeks ago with Helfetz as soloist As in the past the Ford Hour features every week soloists of prominence and a symphony orchestra of seventy-five players as well as a chorus of twenty-six voices.

Among the leading Sunday features of radio

this year are the programs of the New Friends of Music (6:05 to 7 P.M., E.S.T., NBC-Blue Network) Already five of these programs have been heard but with the December broadcasts the programs take on added interest, since on December 15 Fritz Stiedry and the New Friends of Music Orchestra return. Like the chamber music concerts, for which the New Friends of Music have been so widely acclaimed for the past five years, the orchestral concerts, started two years ago, have made musical as well as "low priced" history. The orchestra was called into existence in a slightly different manner from most orchestras of the past. Having been organized with the specific purpose of presenting the literature, the New Friends also wished to perform certain works by Bach that required a small orchestra, as well as bring to light many symphonies of Haydn that were rarely or never performed. Since there was no permanent small orchestra of this type in America, and also because the literature for small orchestra is too vast to be exhausted in many seasons, the logical outcome was the decision of the New Friends of Music to form an orchestra of their own.

Fritz Stiedry, who continues as conductor, was chosen to lead this new organization. His background is a guarantee that an outstanding mu-

Fritz Stiedry discusses a score with a young member of the New Friends of Music Orchestra.

post. A pupil and assistant of Mahler, he later

was Bruno Walter's successor in the same posi-

president of the International Society for Con-

temporary Music. His experience also includes

conducting engagements with great European

orchestras in a vast repertoire of classical and

modern works. In 1933 Stiedry was called to Rus-

Great Music from the Broadcasting Studios

Alfred Lindsay Morgan

unhackneyed side of chamber music and lieder sia to organize and conduct the Leningrad Or-

The orchestral season of the New Friends of Music at Carnegie Hall will consist of ten concerts. Four of these will be devoted to the works of Mozart. Bach will be represented by two of his enic works: the "St. John Passion" and the orchestral version of the "Art of the Fugue." In addition, the orchestra will present contemporary music, as represented by Schoenberg, Hin-

THE MESSIAH EVERYWHERE nunities all over the world "The Messiah" is given annu-en last Christmas at Fort Wayne by the Lutheran Choral

eric" was to give them a Christmas party. For the last eight years, Handel had arranged here at the London Foundling Hospital an annual performance of "The Messiah", to raise

ey for his "children" Why he had thur was Mozart one, will contain the Overture to the "Marriage of Figaro," the Adagio and Fugue in C minor, the "Piano Concerto in F" (with Hortense Monath as soloist), and the famous "Symphony in E-flat."

Feuermann, the violoncellist: and the program occupied that master's chair as first conductor comprises Weber's Abu Hassan Overture, Wagand musical director of the Vienna Opera. He ner's Siegfried Idyll, Boccherini's "Cello Concerto," Ibert's "Concerto for Violoncello and Ten

sician has been selected for the newly created The broadcast of the 29th will feature Emanuel tion at the Berlin Opera, in which city he was Winds," and Schubert's "Fifth Symphony."

RADIO

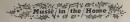
Sunday afternoon assuredly is a lively time for the radio listener who is interested in good music and its propagation in America. The Philharmonic-Symphony Orchestra program dominates the first part of the afternoon; and this is followed by the Metropolitan Opera Auditions of the Air (5 to 5:30 P.M., E. S. T., NBC-Red Network). The Metropolitan Opera auditions are in their sixth broadcast, year, Edward Johnson continues this year as chairman of the committee of judges, and Wilfred Pelletier again conducts the orchestra During the middle of December the semi-finals in the auditions will take place. These broadcasts will be of great interest to all vocal students from coast to coast, and all should make certain to hear them.

It is rumored that the National Broadcasting Company studios this year are having one of their busiest musical seasons. Despite the war and the flood of news reports that dominate the airways, good music still persists, and its purveyors are as active as ever. NBC announces the resumption of its opera broadcasts each Saturday afternoon, beginning with December 7. In connection with this broadcast it is interesting to learn that the Metropolitan Opera Guild is planning to organize about two thousand listening groups throughout the country. They hope to establish these as regular features, with the idea that these groups will meet during the season for a study and discussion of each opera to be broadcast. The Guild, which is a nationwide organization, is promoting listener interest in the Metropolitan Opera House. During the first broadcast an expression of thanks in behalf of the Metropolitan will be made to the radio audience that contributed nearly one third of the one million dollars raised last year.

The operatic broadcasts this year should bring a number of novelties, for the list of revivals for the present season is imposing and enterprising. One can never be certain that all the revivals will be broadcast, but there is a good chance that several will be heard in the coast-to-coast airway projection

Among the promised works are Gluck's "Alceste" (never before heard at the Metropolitan). Donizetti's "Fille du Regiment," revived for Lily Pons, and performances of Beethoven's "Fidelio" and Mozart's "Don Giovanni" with Bruno Walter as conductor. In view of the fact that the revival of Gluck's "Orfeo" was broadcast, it is to be hoped the same will prove true of "Alceste." Both have much in common, (Continued on Page 852)

THE ETUDE



#### Music for Christmas Joys

Horace J. Gardner has compiled a sizable book all about Christmas celebrations. There are legends, carols, poetry, stories, plays and ideas for parties galore. The book is a veritable treasure house of a variety of things dealing with Christmas in all lands. So varied is the material that it is literally impossible to make an adequate review of it. Better go to your dealer and look it over To those who endeavor to make Christmas more joyous through celebrations in the home, the school or the church, this book certainly "fills the bill." It is so complete that it even includes a number of recipes for Christmas viands from Mexican roast turkey to divinity fudge. "Let's Celebrate Christmas"

By: Horace J. Gardner Price: \$2.50 Publisher: A. S. Barnes & Co.

## MASTER OF DREAMS

Perhaps it is not altogether fair to appraise the fame of a great man by the bibliography that has grown up around him after his death, but in many cases this is a very good historical barometer, Shakespeare, Napoleon, Goethe, Dante, Franklin, Washington, Beethoven, Liszt and Wagner, have book long bibliographies.

We have been gratified to note the number of been appearing in different tongues since his death. Books of biography fall into three classes. pect in which the individual is subjected to severe research, and the facts are presented as are the specimens in a Natural History Museum. Some of the biographies in this class are so dull to the average reader that they have all the appeal of a hardware catalog. Other biographers have attempted another technic which in the hands of a novice can be very dangerous. This is the semi-novel form in which the writer strives to reconstruct the character as an actual living human being. Another form of biography is that composed of special studies or sketches of subjects about which volumes have already been written. Such a work is the admirable "Beethoven" by Edouard Herriot, former Premier of

"Immortal Franz" (Franz Liszt) by Zsolt Harsányi is a masterpiece of the novel type of biography. With great skill the author produced a work of fiction which had all the charm of a forceful novel which at the same time on close had been meticulously observed. This was a great accomplishment because Harsanyi, who is a dein Europe had no first hand knowledge of his great Hungarian compatriot, but must have gotten his facts and literary balance from enormous reading. Pity that he did not know Liszt personally

The latest biography in this modern style comes from one who enjoyed the advantage of being closely associated with his subject in person for years, who became his mouthpiece and disciple, and who after his death, had, through Debussy's widow, opportunity to examine the composer's papers. The result is "Debussy, Master of Dreams" by M. Maurice Dumesnil, eminent French pianist, conductor and teacher who for

# The Etude Music Lover's Bookshelf

B. Meredith Cadman

Any book listed in this department may he secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

America repeatedly and is known personally to vast numbers of people who are acquainted with his extraordinary linguistic ability. This is his second book written in English and it displays what can only be called a virtuosity in a tongue which, although once alien, is now that of his adopted country. His vocabulary is prodigious, and he used it fluently, with a Parisian sense of humor, flashes of color, entertaining touches, graphic characterizations and musical veracity, so that he has preserved his master in a life story in Two Parts" (Columbia set M-417) is a more books about Claude Achille Debussy which have revealing performance of this work than any previous recording. The rhythmic pulse, the exotic coloring, and the varied dynamics of the There are those that have a kind of clinical as- music require a wider-ranged recording to do it full justice than was procurable a decade ago. Stravinsky is fortunate in having had placed at his disposal the Philharmonic-Symphony Orchestra of New York for this performance, for the acoustic qualities of Carnegie Hall, in which the orchestra plays and is recorded, are most helpful in clarifying the details of his intricate scoring. "Le Sacre du Printemps" is a highly dissonant and revolutionary score. Hissed at its

first performance in Paris, in 1914, it is ap-

plauded by audiences of 1940 and is perhaps the

most outstanding exposition of primitive bar-

barity ever evidenced in music. If one does not

eniov the frenzied second half of the score, one

should not lose sight of the merits of the more

years has been a valued contributor to THE ETUDE.

Paris Conservatoire, has toured North and South

M. Dumesnil, educated at the Sorbonne and the

poetic opening section. Mendelssohn's "Symphony No. 3, in A Minor, Op. 56" ("Scotch") is an atmospheric work closely akin to the composer's Fingal's Cave Concert Overture in B minor, No. 2. It is an unjustly neglected score. Even if one does believe the inspection revealed that the historical elements which can not fail to make this book the "must" biography of Debussy. The famous composer related to M. Dumesnil during the course of long scendant of one of our greatest writing families friendship and pupil and master association. many incidents which have never hitherto been told. These, the author has woven into a fascinating life story, so natural and simple that one feels that admission has been obtained to Debussy's home circle. Vidal, Chevillard, Chausson Fauré, Ravel, Massenet and other masters whom M. Dumesnil has known, come and go in the narrative and give additional charm to the work.

The writer desires to congratulate both M BOOKS

Dumesnil and the musical world upon the production of this memorable book.

"Claude Debussy, Master of Dreams" By: Maurice Dumesnil

Price: \$2.50

Publisher: Ives Washburn

#### AN ENGLISH ASPECT OF THE MUSICAL CAREER

Your reviewer has taken a great deal of pleasure in reading "Music as a Career" by W. R. Anderson, because it gave him a glance at this practical subject as seen from a British viewpoint. The writer has endeavored to make himself familiar with certain American conditions, and in one of the early chapters he quotes the code of professional ethics adopted by the New York singing teachers

The selection of a career is one of the most important acts in the early life of every man. One cannot be too well informed upon the subject. Even though this book is as British as Mr. Pickwick, any American reader may peruse it with profit, The chapter, "What Brings Success", is a very sensible discussion of a subject about which perhaps more men have written than any

"Music As a Career" Author: W. R. Anderson Pages: 271 Price: \$3.00 Publishers: Oxford University Press

## AN UNFORGETABLE SONG-BIRD

No visiting artist to America ever made a deeper impression upon the American people than Jenny Lind, known as the Swedish Nightingale. This was by no means due to her voice and musical accomplishment, but to her character as well. Unfortunately in her day there was no means of recording her voice and therefore the record of it must remain in the wholly unsatisfactory word reports, which although written in superlatives, mean little in conveying any idea of what her singing actually was like. As a woman, Jenny Lind was admired and loved by all. Barnum rose to his greatest heights in exploiting her. To him, Jenny Lind was (Continued on Page 844)

THE ETUDE

Putzi lifted pleading eyes to the dour-faced matron of the London Foundling Hospital, who was grouping her wards, two by two, before marching them into the adjoining chanel. There they were to assist England's most famous musician George Frederic Handel, in presenting "The Messiah"-an event long anticipated for this

curtly, and gave the child's shoulder an impatient shake. "Do you think the great Mr. Handel has time for you when the chapel is filled with London's great ladies and gentlemen waiting for him to play his beautiful music? Such boldnessafter all my careful training." Angry splotches of color crimsoned the matron's cheeks. "I am ashamed of you."

Slowly, the frail, little flaxen-haired girl went back to her place, her lip quivering with disappointment as she fought back the tears. She loved the blind old musician with all the affection of which her half-starved little body was capable for in him she had found her first real friend. Why, then, would Mrs. Snite not allow her to do something for "Uncle Frederic" when he was so kind to all of them?

She was still puzzling over the matter when the study door swung open. Framed in the areaway stood a whitehaired old man of seventythree. Putzi smiled through her tears as she recognized "Uncle Frederic" who leaned heavily on the arm of his secretarymanager. Slowly, the two men crossed to the other side and entered the chapel where, in front of the consolc, Handel paused for a moment until his sensitive fingers located the organ bench.

As the deep tones of the organ swelled forth to fill the chapel, the fifty little foundlings started forward, "Hallelujah!" they chorused in their childish treble "Hallelniah!"

For unto us a child is born." And Putzi's sweet young treble rang out more clearly than all the rest.

Around the dark old walls of the room hundreds of candles were burning, their light at times seemingly eric" was to give them a Christmas party. centered on the white haired master at the console, again catching the gleam of satin or of steel hilted swords, Every seat was filled, for the nual performance of "The Messiah", to raise fame of the composer was so great that it was money for his "children." Why he had thus sinnecessary to secure tickets weeks in advance.

Like a mighty warrior marshaling his forces although there were numerous speculations as to around him, the blind Handel sat at the organ, his reason. his massive head thrown back as if his eyes were seeking the light which had been denied him for as the universe.

On either side of him stood the foundlings, proudly erect in their starched white surplices. On other days, they knew their ugly, ill-fitting uniforms somehow made them different from of Handel's failing health, his playing held all other boys and girls. That, and not always hav- the strength and beauty of old; and as the last. ing enough to eat. But to-day they were one with full voiced chord faded away, a reverent silence all the world. To-day was Christmas! And as filled the chapel. Then, as one, the great audi-

master was gently assisted from the bench. Leaning heavily on the arm of his secretary, he slowly left the room and entered the hallway leading directly to the dining-room.

The author has brought out the striking historical facts sur-

rounding the writing and presentation of "The Messiah",

and enveloped them in a fine imaginative background.

"For Unto Us a Child Is Born"

The Story of Handel's "The Messiah"

A Christmas Fantasy based upon the creation of one of

the most famous of all musical masterpieces

Norma Ryland Graves

The children followed him with grave dignity, until they were safely out of the matron's sight. when they broke into excited comment. Suddenly, "Uncle Frederic" felt Putzi's tiny fingers slipped into his, and his face softened. Ever since the little girl had been left at the Hospital. nearly a year ago, she had been his favorite.

Music in the Home

"Oh, Uncle Frederic"-she rubbed her cheek affectionately against his hand-"your music was so beautiful! It made me feel all bright and shiny inside, just like a Christmas tree!"

"So you liked my music, my little one? That is good." Handel nodded his great head in pleased fashion. "Not always have people said that, my little Putzi."

Gravely, he shook his head, recalling the many insults once heaped upon him. The Bishop of London had even forbidden the performance of "The Messiah", labeling its composer a heretic. "for dragging the Bible onto the stage," And, following the Bishop's example, the clergy had thundered against him until he had become an outcast

All during the drive to his home in Brook Street, the old master was strangely silent. Not until he had eased himself down in his chair and slipped his feet into well-worn carpet slippers did he return to anything like his accustomed gled out the foundlings, no one actually knew, manner. Even then, old memories, apparently quickened by the performance of "The Messiah". were uppermost in his mind, for occasionally he hummed a phrase or two of its music.

"You may go now, Smith," he dismissed his secretary, almost curtly, "I will not need you any

"But are you comfortable, Dr. Handel?" Christopher Smith asked anxiously, deeply concerned at leaving the blind old man alone on Christmas Day. "You gave a magnificent performance this morning, sir," he added softly, as he buttoned himself into his great coat.

"Ach, yes, the music was all right," Handel replied indifferently. "But sometimes there are soon as the oratorio was finished, "Uncle Fred- ence rose to its feet, remained standing until the sigh escaped his lips. "Hasten along home. Smith

"TLEASE, MA'AM, can't 1 just say Merry Christmas to him? It isn't eleven o'clock yet, and there's plenty of time." Little Christmas Day, 1758.

"No, of course not, Putzi," Mrs. Snite said



THE MESSIAH EVERYWHERE In thousands of communities all over the world "The Messiah" is given annually. Thus was it given last Christmas at Fort Wayne by the Lutheran Choral

Society under the direction of G. G. Arkebauer

Was it, as many believed, a great disappointment which had so embittered him that he had the past five years. At times his sensitive fingers turned to children for comfort? Whatever the wandered over the keys, as caressingly light as a cause, it was commonly known that at his death summer breeze, or swept into a triumph mighty the bulk of his large fortune-about fifty thousand pounds, including the prized manuscript of "The Messiah"-would be willed to the Foundling Hospital.

For the last eight years, Handel had arranged

here at the London Foundling Hospital an an-

Although of late there had been many rumors

ing of the wall clock. Then he began in every line of his face. table, "I will find a way-I must."

out the world to-day for its mag- had broken under the strain.

had already escaped to the seashore, up as if by invisible gates. but George Frederic Handel was not ing recovery from a stroke that had and cheese as you can with it." paralyzed his right side.

master's room

ogetically.

"Well?" the composer asked vague- ounce of his great strength, he had ly, and glanced up with an inquir- become paralyzed. And now, this Frederic, it's Putzi."

The shades had not been drawn, the brink of insanity. them were blank.

perspiration from his face—"but it is had been playing mechanically with little one?" time for your dinner and, you see, the cord of a package lying in front "See what I have brought you,

impatience, Handel's words hung in to inquire for his health. the air with an undertone of such Even when the package finally fell since John had come for her at the

back, and he closed his tired eyes. master struggle against a despond- contents. From the mass of closely Waiting only long enough to as- ency which, like quicksand, was written lines, a title caught his eye: sure himself that the master was slowly but inevitably dragging him "The Messlah." Slowly, he picked up ing." Her blue eyes widened anxiousasleep, Christopher Smith hurried down Never until to-day, however, the manuscript and shading his eyes ly. "Don't you like my present?" off to caution the faithful John to had he seemed so utterly despond- from the glare of the sun, began to keep a watchful eye on the old ent. Not a vestige remained of that examine it more closely.

In his dreams Handel was re-liv- been London's undisputed master- an eager light. ing the eventful summer of 1741, composer and producer of Italian when, in a little more than three opera, writing as many as four op- shall set these verses to music-make the Hallelujah Chorus!" weeks, he had composed what was eras in one year! For the last twenty of them an oratorio." to become, perhaps, the world's years he had kept up this terrific

"John," the master said at last, cheeks. among them. He had but recently "take this-" On his open palm lay

music is ended forever"

spent at various spas, vainly seek- said simply, "so buy as much bread lowing no respite from his self-ap- gratitude-to give The Messiah' to With the shutting of the street begged him to rest his tired mind haps it might help others who des-On this particular August after- door, the bitterness of his thoughts and body. But to all such pleas, paired But, Putzl"-he smiled a litnoon, he was in his workroom-a broke into words. "A few more hours Handel turned a deaf ear. Nothing the sadly at the remembrance-"the combination bedroom and study so -at least I am given that-before must interfere with his work. Now world-at least England-did not sparsely furnished as to suggest a the final reckoning. And then that, and then he took meagre sustenance, want my music. So I tossed the temporary residence rather than the too, will go. Like all the rest." As he yet even then did not stop his fever- manuscript into my desk, trying to home he had lived in so many years. said this, he glanced up at the can-ish writing. Haggard and unshaven, forget it. Some time later, the ora-Six chairs stood stiffly at one side, vas, the gift of his beloved mother. his eyes burning with an inspired torio was performed in Dublin. At basemingly aloof from the harpsi- If only she were here now, some- light, he tolled on, night and day. first my 'Messiah' seemed to be as chord and flat topped table which one to whom he could pour out his One week. Two. Three weeks. took up so great a portion of the problems, his troubles, his fears. A Only once, struck by the suffering "Uncle Frederic, how can you say small room. Above the work table wife. Children. Had he not always in his servant's face, did he attempt that?" little Putzi asked indignanthung an oil portrait, vividly beauti- longed for them? Heartsick, he to explain the impelling force which ly, as the old musician paused for

ful in spite of its drab background. leaned his head on the table, and his was driving him on. "I have seen all breath. "Does not our King rise Since morning, Handel had shut shoulders shook with sobs. The Heaven before me and the great God each time the Hallelujah Chorus is himself up alone, deaf to all imporevents of the last few years had left himself," he said gravely. "It is His played?" unities. Twice his servant had tip- little in life for him. His rivals had power that inspires me, that has "I believe so," Handel agreed, "but toed to the door, only to be curtly finally succeeded in ruining his last helped me write this." He thumbed it took years for me to gain that dismissed. But on this, his third operas, and with their failure, the over the manuscript he had just recognition. I made up my mind visit, he was permitted to enter his savings of a lifetime had been swal- completed. "Listen to this," he com- then that if "The Messiah" ever lowed up, leaving him with debts manded, and began to hum the mag- should be successful, every bit of the "Mr. Handel, sir-" he began apol- large enough to stagger an ordinary nificent Hallelujah Chorus . . . man. Then, when he needed every

mental inertia was driving him to Startled into uprightness, the old them." musician rubbed his eyes, trying to "That is why you do so many nice and the sun beat mercilessly down "Am I through with life at fifty- collect his bewildered thoughts, things for us foundlings, isn't lt, upon him as he sat limply before a six? Oh, dear God in Heaven, it can-Strange, he had not heard the door Uncle Frederic?" The child leaned table piled high with manuscript not be," he sobbed brokenly, his left open. Were there really little arms closer against him. paper. Some of the sheets bore a hand beating against his shackled around his neck, a soft cheek pressed Handel smiled gently, but made no scribbled phrase or two, but most of right side. "It cannot be that my close to his wrinkled one? Or was he reply.

rupt you"—the servant mopped the thoughts, the fingers of his left hand amazement. "What brings you here, eyelids of the little flaxen-haired

Jennens, had laid it on the desk just closing his fingers over the small "Ah, so-" In place of the usual yesterday, when he had stepped in sticky package which she had held

That is where every man belongs on hopelessness that his serving man open, it continued to lie there some Hospital. It was her greatest treas-Christmas Day. With his wife and instinctively stirred, as if in protest. time before Handel was sufficiently ure—the candy from the party—that children." Wearily, his head dropped Day after day, he had seen his roused from despair to glance at its she put in the hand of her friend

For a short time the composer's him so far on the road to success. and there, but after a few moments curls. "To think you would remember breathing was as regular as the tick- Weariness and defeat were written he reached with feverish impatience me with such a beautiful gift. I have for the next page, even before he had often dreamed what it would be Loyally, the servant strove to hide finished the preceding one. At the like," he sald simply, "for a little ally to cry out. "Ah," he muttered, his pity lest he add to Handel's sufhis fingers impatiently tapping the fering. Why, before his master had onto the table. His cheeks were know." been seized with paralysis, he had flushed, and into his eyes had come "Do you know what you were do-

"Here is my answer!" he cried. "I she prattled on. "You were singing

greatest oratorio-known through- pace until even his great physique His expression became thoughtful, clumsly holding it between his finpensive, as if he were listening to gers. "So much in my life has cennificent Hallelujah Chorus which Now, after months of pain, he was something beautiful, borne to him tered around that music, my child has become traditional Christmas fighting a mental paralysis far worse from afar. "Already the music is You see"—he chose his words carethan death-the fear that he might coming," he whispered. "I hear it all fully so that the little girl would unnever again compose. Under it, the around me-triumphant, as an angel derstand-"when I wrote "The Mes-London was experiencing one of flow of his great creative genius, chorus. My 'Messiah' shall bring a slah' I was desperately ill, and had its rare heat waves, that summer of once as continuous as the waters of message of hope to all mankind, as been so for several years. After I had 1741. Great numbers of its citizens a mighty river, had become dammed it has to me." He flung wide his finished the oratorio I began to get arms, the tears streaming down his well. Soon the paralysis no longer

In the days that followed, Handel "Since God in his goodness had returned to the city after weeks a schilling. "It is the last one," he gave himself wholly to his work, al- helped me, I longed to show my pointed task. In vain his servant the world. I even thought that per-

still dreaming?

there is nothing in the house to eat, of him. His poet friend, Charles Uncle Frederic," she cried eagerly,

"Why, Uncle Frederic, you're cry-

"Nothing could be finer. Putzi or dearer to my heart," he told her his At first, he read only a line here white hair very close to her flaxen

lng when I came in, Uncle Frederic?"

"Was I, Putzi?" He smiled as he All weariness had left him now. lifted one of her yellow curls. troubled me, and I could work again.

much of an outcast as I was."

money would be used to help others. Unfortunate men and women. Most "Uncle Frederic, wake up. Uncle of all, to protect hundreds of little children who had no one to fight for

"Mr. Handel, I am sorry to inter- As he sat there crushed by his "Putzi, my child," he murmured in the room, and then gradually the girl began to flutter. Soon she was (Continued on Page 857)

HE DURATION of the regular daily vocal practice period as an important factor towards progress is sometimes overlooked. Curiously enough, the earnest vocal student is inclined to lose all count of time while practicing, and a word of warning against overdoing

is frequently nécessary. It should be remembered that vocal practice is synonymous with vocal exercise or calisthenics. It follows, then, that to overpractice the vocal apparatus is not only waste of time but, if persisted in, is also positively harmful to the voice itself.

One eminent vocal teacher recommends two hours a day-one in the morning and one in the afternoon-but in fifteen minute periods, with at least ten minutes rest between.

Few students, who are merely amateur vocalists, or who have a living to earn, are so privlleged that they can thus apportion their time. Often enough but one short period can be snatched from a busy day, and then only at the sacrifice of something else-perhaps an extra half hour in bed in the morning.

In such cases, and bearing the fifteen-minute limit in mind, it is well to make very sure that nant. Do not neglect consonants. Invent short tone to start with (longer as proficiency develthe best possible use is made of this one chance phrases to sing to your arpeggios, and so forth. ops), with your very best vowel and quality, carefor practice.

#### The Ideal Practice Program

First, give considerable thought to the preparation of a practice program. Second, do not let yourself get into a rut and sing the same exercises, on the same vowels and in the same manner, every day. By this is meant: vary the mood getting dressed, will do mach good. A glass of in your scales, arpeggios, and so forth. Sing them intentionally-sometimes gaily, sometimes sadly, sometimes joyously, even laughingly. You will be surprised how much you can put into, and get out of, a scale when you really try to infuse your muscles with some good, oily liniment and you tones with some definite mood.

In the arpeggio exercises, when singing "Hallelujah!" imagine yourself encouraging a whole but it takes only a few minutes and really saves as: chorus in the triumphant:



Lift your hands to lead them and make it sound triumphant

This sort of practice helps to develop what Marie Withrow calls "aural dare." It accustoms you to hearing yourself do something unusual. Later on, when you have occasion to let vourself go in a song, this aural dare will come more naturally to you. Moreover, who cares what you do when you are practicing alone? Nobody but you! Dare to do these things. Quite often you will yourself be surprised to discover unsuspected qualities and potentialities in your voice. And when you do-stop! Stop and think for a few moments. Try to remember just what you did that brought this about. How did it feel? Just how did it sound? Then go after it again, get hold of it, make it your own!

You, who have only a limited time for practice, need to pack every bit of thought and concentration possible into this brief period.

You should vary not only the manner of singing your daily exercises, but also the weekly program. Devote considerable thought to this. Take mental notes of weaknesses and strengths, and devise exercises to build up the former. You will be tempted to sing your best and easiest exerclses, those that sound especially well. You must resist this temptation. Get after the awkward vowels until they are all equally full and reso-

Fifteen Minutes of Stimulating Vocal Practice

Sidney Bushell

#### Your Morning Practice Period

Let us suppose that your one opportunity to practice is in the morning before going to business. Of course, you will do your singing before breakfast, and it is a splendid way to start the day.

A few limbering up physical exercises, while quite warm water, taken after gargling the throat with some mild solution-half a teaspoonful of baking soda in half a tumbler of water-is wise. A short, firm massage of the throat and neck singing."

time In the end. You see, the whole idea is to get "warmed up" with one object in view; fifteen minutes of real practice. If you are able to practice at a time of day when the whole body is thoroughly invigorated by general physical activity, the foregoing will be unnecessary.

Now for a typical fifteen-minute program: 1. Two minutes humming five-tones and scales about the middle of the compass. And be sure it is a genuine hum-free, loose and vibrant, but not forced-a hum that fills your whole skull and

sets your teeth buzzing when you bring them 2. Three minutes "Ah" sung quietly and easily joy all day. on the same tones. At the end of this your voice

should feel thoroughly free and resonant. 3. Three minutes of the "scale of the ninth". taking all the vowels, or as many as there is time for, in turn, proceeding upward by semitones from the initial starting note. Repeat any scale and vowel that does not satisfy. Expect freedom, with a little more volume throughout this exercise. It's real purpose is for breath development

and range extension

4. Two minutes slow scales-two beats to each

VOICE

ful attention to legato, absence of "wobble" and bearing in mind the requirements for beautiful tone-freedom, clarity, steadiness and fidelity to pitch. Sing it thus:

Music and Study



Keep this within easy range. It is intended to improve the "middle", or very best part of your voice, "which is really the foundation of all good

(Ten minutes gone!)

5. Three minutes arpegglos and descending This preparation may seem quite elaborate; scale on changing vowels, or short phrases, such



Baritones, especially, should listen for "covered" tones in this exercise.

6. Two minutes final polishing off with a short vocalise, or a few scales with the best possible vowel and tone quality, then stop! And your voice should be well "up" and something to en-

Keep before you constantly the advice of Oscar Saenger, who said: "The pupil should be very careful how he produces his speaking voice, a matter of great importance, for one who speaks correctly is immeasurably helped thereby in his singing "

And now a further word of caution.

The precise timing of the foregoing exercise program may give an impression of hurrying to get a lot done in a short time. This is quite contrary to the Intention; for with vocal practice of all things, it is necessary to make haste slowly.

The timing and suggested exercises are merely an indication of what may be done if all goes well-not of what must be done. Also, it is obvious that these exercises may be transposed to suit any voice range. It will be infinitely more beneficial to repeat any section of the program if the voice does not respond satisfactorily at the end of the brief period allotted to lt. Not only intensive but also intelligent vocal practice is what is needed. The authority (Continued on Page 857)

## Tragic Procession of Refugees Ends in Hollywood

(Mr. Maier's answer to what many regard as a crucial question is a courageous state-ment of his own opinion based upon deep con-viction and wide experience. The Presser Foundation, in its relief and other departments, reports that approximately ninety-eight percent of its assistance has gone to American musicians.—Editor of The Etude.)

I teach advanced students; some are working toward university degrees, others study privately with me—all are preparing for professional careers. Most of them will teach, a few hope to become concert planists. Oftentimes I confess to feeling broneless as to their prospects of success: planists. Oftentimes I confess to feeling hopeless as to their prospects of success; for it seems to me that the large number of refugees, the foreign artists and teachers have swamped this part of the country to such an extent that there is no chance for our young people. Do any other regions have the same problem? Some of the foreigners are excellent, but many others are mediocre or poorly equipped, but in all cases they are given precedence. They capture the teaching positions, and seem to have a monopoly on the concert dates. Isn't there some-thing we can do about this desperate situation?-E. B., California.

Other Round Table questioners, please the symphony orchestras, notorious for be patient! This communication is so important that all else must be sidetracked for it. It is, in fact, one of the most pressing questions our page has ever had. It is high time to abandon all pussyfooting about the serious problem of the emigré artist, the foreign-born teacher or performer who has applied for U.S. citizenship and who has been put on what is ironically called an "equal basis" with the rest of us

eign artist-good, bad and indifferenthas never been on an "equal basis" with his American rival. He has always reshoulders, we have glamored him, we have enriched him-and how! Now, as a result of the tragic world conditions, we have five hundred foreign pianists violinists, conductors, musicologists, instead of fifty. The half dozen truly great musical personalities do not concern us They are not only welcome but are necessary for our inspiration and development. But what of the other hundreds of lesser lights, the not so great who menace our own young artists, many of them not so able or so well equipped as the native product? Shall we stir up prejudice against them, shall we prevent them from earning an honest living? Not at all. By all means give them their chance. But in considering their problem, we must not deprive our own young Americans of their rightful chance. For once, let's give schedules go to the foreigner, the talented cert management the same number of happy to report that in this isolated case our talent a square deal-let's put the matter on a fifty-fifty basis.

No one will dispute the fact that the American artist has never had and is not now having this equal chance with the alien. Who are the chief offenders in this flagrant discrimination against our native-born talents? The music schools, the foundations, the universities, the concert schools for engaging too many alien shining examples of Myra Hess, Walter members of the association could phone teachers, the foundations with their over- Gieseking and a few others who are gal- or write the alumni, the trustees, and

# The Teacher's Round Table



(or President's!) English.

even though he is a mediocrity.

An equal chance? Our native perform-

Conducted Monthly

Noted Pianist and Music Educator

Correspondents with this Depart-ment are requested to limit Letters to One Hundred and Pifty Words.

whelming lists of foreigners, the concert courses (civic and community included) who have thought their duty done if they hired one American artist each season, their preference for the foreign name the W P A for hiring supervisors or conductors who cannot even speak the king's official, was put in their way. There, also, line.

ers, conductors and teachers have never had a look-in. They have been given nothing but the rawest of raw deals. The for me now to submit that the alien in in the Midwest, is this emigré problem foreigner arrives on our shores experi- our midst is very differently treated? acute. Positions are unfairly going to enced and routined in the practice of his Possibly-but it is time to proclaim the non-Americans or Americans of such reart. In his land he and his countrymen truth. Let us look at it realistically. The forconduct the orchestras, play and sing in How can we go about giving our youth the spirit, can they be called citizens. the concerts, hold down the teaching jobs. an equal chance with the emigré? Noth- Strings of concert engagements are going His government sees to that! Conse-

The Technic of the Month

THE ETUDE takes pleasure in announcing that beginning in the January

issue and continuing each month, Dr. Guy Maier will conduct, in addition to

The Teacher's Round Table, an entirely new and original department

entitled The Technic of the Month, which we believe will be surpris-

ingly instructive to readers of THE ETUDE. We are publishing this informa-

tion now so that subscribers may arrange to have this series complete.

nic of concert projection, to develop work with Women's Clubs, Churches,

through apprenticeship and routine, or Lions, Kiwanis Clubs, and such organiza-

to teach his brilliant students to the tions, demanding from the civic and com-

celebrity, the orchestra goes to the emigré ers on next year's concert course. If twen-

ter off my chest. It concerns those hordes this effect, each guaranteeing the sale of

other officials, to demand that an American be considered for the job. Then, too, why not get into cahoots

with the local branch of the Musicians' Union which will always use its influence to enforce a thorough sifting of the merits of the American-born musician versus the recently naturalized foreigner? Teachers and artists should at all times be on good terms with this organization; its aggressive policies might well be emulated by other musical bodies which have the interests of the American musician

Yes, but what about the foreigner who lantly carrying on in their own lands? Can these artists conceive that dozens of chances? All right-let him humbly start Americans would fiee to their countries in at the bottom, throw away that know-itcase war and invasion came here? And all attitude, keep his mind flexible, pracif the Americans did flee, would they be tice consideration and tolerance, learn permitted to live on the fat of the teach- the English language, try to understand ing and concerts in the adopted country? our educational aims, respect the ideals Not in the light of past experience. Be- of our own aspiring artists and teachers fore the war, even Americans of out- and at least be gracious toward his Amerstanding artistic accomplishment were ican hosts. There is plenty of room for not wanted in Europe. They were not him everywhere. If he proves to be so allowed to play concerts, teach or prac- much better than our own professionals. tice their profession for profit in those he will win out in the end. But just now countries. Every obstacle, official and un- he must take his proper place in the

they got a raw deal. They were just Not only in your own State of Calithrown out, that's all! Is it ungracious fornia, but in New York, in the South, cent vintage that only in the letter, not ing but militant methods applied over a unjustly to foreign born artists, inferior quently he does his work with authority. long period of time will get results. For to our own performers, Universities are ceived marked preference in this land of But the poor American? How rarely does Instance; let every city organize a "Mu-training dozens of American musicolothe free. We have carried him on our he get any opportunity to learn the tech-sical America for Americans" Society to gists only to give away their jobs to foreigners

Incidents multiply to show the seriousness of the situation. The director of a well known music school was being high pressured into engaging a foreigner as a department head. He. however, was determined to secure an honest-to-goodness American, The more foreigners he interviewed, the more determined he was to resist the pressure, for he found that not only could these aliens (many of them well known figures in the music world) not speak or understand English, but none of them had any conception of our educational methods, plan, procedure or ideals. Furthermore, they did not want to learn our ways, in fact refused to believe that we had any sensible notions at all final "finishing up" stage! The concert munity concerts or local or college con- on the subject of music education. I am youngster becomes the pupil of the alien native-born American artists as foreign- an American was engaged.

Recently, Hedda Hopper in her syndity music teachers persuade the parents cated movie column wrote concerning the

"Some fine American writers who built of lesser musical luminaries who have one course ticket for the concerts, the haciendas in Rancho Santa Fe have befled from their homelands although they result will hardly be in doubt. This could come 'American refugees' down there. are not regarded there as undesirables, even be accomplished by a few dozen. They used to do two to four stories a Why are they here? Are they not needed regular concert patrons. Such a plan year for the movies, but since the foreign foundations, the universities, the concert way at any never the reshould not be difficult, assuming that the refugees have been pouring in these courses, the civic and community music courses, the civic and community music lovers are interested in writers haven't done a story for more associations, the symphony occurrences, some symphony occurrences of the advancement of our native art and than a year. Maybe that's what we call even as times the recursion was a report willing to put "elbow grease" into the our new democracy, throwing out our own foster American music and musiculate. They are all guility—the universities and trampled? Have they contemplated the Also, when a college position is vacant, at least give them equal opportunities? and taking in strangers. Why couldn't we

(Continued on Page 851)

THE ETUDE

## The "New Citizen" Problem

has just become a "citizen"? What are his

Right here I would like to get one mat- of twenty students to sign a demand to situation in your state:

Serge Koussevitzky said recently that

# The Pianist's Technic and Tone

A Conference with

Harriet Cohen

Secured Expressly for The Etude by Myles Fellowes.

Harriet Cohen, a native of London and a pupil of Tobias Matthay, ranks among the world's distinguished pianists. She made her first visit to America in 1930, at the invitation of Mrs. Elizabeth Sprague Coolidge, and has won a wide following, both in the United States and Canada, as recitalist, ensemble performer, and orchestral soloist. Miss Cohen is particularly well known for her unusual programs. As devoted interpreter of Bach and the early classics, she has also done outstanding work in making known the compositions of contemporary British musicians, as well as those of Spain and the Soviet. In recognition of her services to British music, King George VI named her Dame Commander of the British Empire, a title which corresponds to knighthood for a man. Her London studio is a meeting place for distinguished folk in all fields, including Einstein, G. B. Shaw, Lytton Strachey, and the late Arnold Bennett .- EDI-TORIAL NOTE.

HE MOST SERIOUS PROBLEMS confronting the piano student deal with technic and tone. This is quite as it should be, since they are the sole means at his command for drawing his mental conception of music out of the keyboard. In one way or another, every phase of pianistic study has to do either with muscular facility or tonal coloring.

Technic is partly a matter of natural endowment. The ease or difficulty one experiences in mastering technical problems depends largely upon the inborn structure of the hands. Hands, with an adequate stretch, that are neither too heavy nor too stiff, can find their way over the keys more easily than hands that are too small. too light, or too weak. But an inborn predisposition to pianistic manipulation is by no means the whole story. Most definitely, technic can be acquired, even by hands which are pianistically far from perfect. My own hands are much too small, and have naturally too little stretch. Still. they have learned to find their way about a keyboard. How? By intensive hard work, through longer practice and more concentrated study. And yet this necessarily arduous system of study has given me a more observant attention to the composer's intention in music, and a deeper insight into it than I might otherwise have had. There is compensation in all things.



HARRIET COHEN

#### True Relaxation

Whatever his natural physical equipment, the pianist must build for himself certain resource qualities for the development of technic. Chief of these, perhaps, is relaxation. It is true that relaxation has been made into something of a fetish, and I do not countenance its exaggerated aspects. Flinging one's self about in supine fashion has no bearing on good piano playing. Playing requires, not inertia, but definite muscular tist, who made the statement that a piano key exertion. The trick of relaxation, rather, is an absence of tension.

poised, balanced, not only in arms and hands, wise betray its source. Naturally, this aroused a but in the entire person; mentally as well as physically. Indeed, the value of relaxation is James was kind enough to send me a copy of his more psychic than muscular. Fear, tension, or work and to ask my reactions to it. Thus I had

Music and Study

make one's efforts sharp and brittle. Insecurity is a prime "tightener", even though it has no direct bearing on the hand muscles. If you are not sure of your playing, you feel frightened, and your work becomes stiff and lifeless. If, on the other hand, the plan of the music is perfectly clear in your mind and you are certain of reproducing it on the piano, your playing will reflect that free surety, and both you and your listeners will feel at ease.

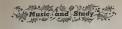
Rhythm is another important source of technical mastery. True rhythm involves a great deal more than counting time! It means the fundamental placing of note values within the greater scope of Universal Time, quite like breathing. Each phrase of each composition has its own driving inner rhythm-fixed there by the composer-which the performer must discover and make part of himself. In other words, rhythm must come from within. Only after it has been felt and fixed can it be translated into playing. Purely technical difficulties grow less, once the inner rhythm of the music is found. Rhythmic balance makes for the poise that rids one of tension. Deliberation makes for presence of mind.

#### The Clue to Good Piano Playing

The ultimate resource of technic (and one that cannot be too much stressed) is the secret of finding the key to each difficult passage within the passage itself, and nowhere else. Scales and exercises have their value, undoubtedly, as a general means of limbering up the fingers; but no scales and no exercises can offer you the final grasp of a Chopin etude. No external aids of any sort can facilitate your playing of a passage that has not already yielded up its secrets to you. That, I believe, is the fundamental "clue" in learning how to play well.

Approach each passage as a new world to be conquered on its own terms; forget all you have learned before in concentrating upon it, and let your concentration be first a mental one. Survey the problem before you as a whole; look at it as though you were poised on some pinnacle above it; see exactly what needs to be done, as a whole. And then relax: let yourself feel the inner rhythmic drive; proceed to work out the problems of that particular passage, regardless of scales, exercises, or the discipline of past work. The accent you need for mastering French is of no use to you in learning Arabic, and the difficulties overcome in studying Bach will be of small direct help in approaching Schubert. Each passage carries the key to its solution within itself; each requires its own set of mental, manual, and rhythmic adjustments.

The study of "tone" is, actually, a misnomer! Tone is an all-pervading force of nature, like light or heat. This thing we call the pianist's tone, or touch, is really the sum total of many personal idiosyncrasies, expressed by hands on a keyboard, but bearing not at all upon the science of tone! A stormy controversy was raised. recently, by Sir James Jeans, the eminent sciencould be struck by anything at all (a stick, a hammer, a boot, or the finger of Paderewski, let. To be properly relaxed, one must be free, us say) and the resulting sound would in no tornado of comment-largely from pianists. Sir stiffness of any sort constricts the muscles and good opportunity to study the question. Ulti-



ous pianists. Let us analyze this il- the pedal and raise the hands; some

Sir James' statement is correct. On that all their notes are struck quickthe piano, sound is not produced by ly and sharply; some sit far enough the human finger putting down a away for all notes to be struck more key, but by the hammer attached to gradually and more spaciously-one the key, striking the string-a purely could enumerate such distinctions mechanical process. Thus, the per- for pages on end. And these are the sonal qualities that give life and things that make for personal tonetone to piano playing must involve never the striking of a single key! something beyond the mere striking. That is why we say that tone (or of the key. It is the sum total of touch) is a mirror of the personality. many personal considerations that differentiate one pianist's playing from another not the striking of any single note. And there, precise- good tone and a personal touch is to ly, is where the question of tone (or map out a mental conception of the touch) enters.

# **Keyboard Habits**

own very definite style of, or ap- were poised. Listen critically to yourproach to, playing. Some performers self. Find out whether you are proend. Such a habit may derive from keeping each in its place, according play rhythmically enough, yet as- whole, as the composer meant it to one note, then asking the hearer to der, your tone will be good, and you otherwise he would not be an expert! they will ever attain the heights of guess whether the resulting sound will find no need to seek external I wish it were possible to convince Myra Hess, but that does not matter. came from a stick, a hammer, or the means for improving it.

finger of Paderewski!

there should be an explanation of the they play loudly; some slow up when can proclaim himself an artist. illusion of tone, differing with vari- they play softly; some keep down lusion of individual tone, or touch. raise the pedal and keep down the Undoubtedly, the basic principle of hands; some sit so near the keyboard

#### Coordination and Poise

The secret of how to acquire a most musical way to coordinate all We know that each pianist has his in playing, as the Greek athletes

very personal I think that Sir James Certainly, no two pianists sound paying money for heartbreak, failed to take into account this ques- alike. But it is not merely the strik- A really marked talent cannot get sionals to give it to them, too. But

anist that affect his playing and through correct musical habits. In been less lovely than it is, she would make it personal (in the quality we striking one note, he may produce a have warmed people's hearts. There call tone, or touch). Some planists sound no different from the stick of will always be room at the top, but play more slowly than others; some Sir James' experiment—but in the top lies a long distance away mately, I agreed with him—although play more legato; some hurry when related continuity of his playing he from the easy singing of hit tunes!

# What Is Behind the Popular Song? (Continued from Page 804)

promise success, after ten lessons in blues singing. If they could master discovers that they are wonderfully success as easily as that, would they agreeable, and he listens again. On seek your trade instead of enjoying the other hand, the popular tunes the spotlight themselves? Do not that come pouring out of the radio look for "openings" until you are have convinced many a serious sure you are ready for them, ready music lover of the heart appeal of to give forth the voice and the melodies that do not derive from human warmth that alone can Beethoven. Kreisler made a record transmute an opening into an oppor- of a waltz tune called "Beautiful tunity. Find out, not from one, but Ohio!" The height of democracy is from a dozen honest experts whether reached when, in the half hourly these many and varied personal you have the qualities that will carry change of programs, the same radio Pianist's Tone a Composite of His habits into a balanced style of play you across the footlights. If you have brings the listener a variety of ing. Be poised, as you exert yourself not, be thankful that you have music that reaches from Bach to found it out in time.

If, however, you are one of the the city. We often hear of what can few who possess the necessary quali- be accomplished by a mere switch never play quite in time, pausing the ducing, on the keys, the tonal ideal fications, then make up your mind of the dial; have you ever reflected least bit before the first note of a you have in mind. Take great care in to work as hard as any classical on what happens if you don't switch? bar, or hurrying the least bit at the relating the notes to each other, singer. Your work will lie along dif-You get, quite simply, a cross-secferent lines, but it will not be any tion of democratic American taste. some individuality of temperament, to your pattern of rhythmical con- easier. You will have to master A naturally irritable person may trol; if the time sounds round and breath control, voice production, diction, phrasing; you will have to I have loved music all my life, and sign briefer duration values to his do, the tone does, also. Guard against learn to read music fluently, and to the fact that my work takes me into notes. A more genial person plays fear or insecurity in any form, Per- adjust yourself to different styles— the field of popular music does not more spaciously, more languorously, fect the control between brain and styles that can change three times a stop me from reverencing the clas-Very often we confuse the approach hand, so that you are alertly ac- year, while the art song remains the sics. I try never to miss a recital by to an inner rhythmic pattern with countable for every note you play- same. The expert popular singer Mischa Elman. And good music is a tone. We must remember, however, and sure that every note will match does his work so that it seems like member of our family. Mrs. Cantor that, in judging a pianist's tone, we its mental model. Avoid mannersms fun-no trills, no cadenzas, nothing taught plane when she was a girl never stop with one single note (as of posture that make it difficult for that looks like the fruits of hard and to-day she keeps an eve on the in the hypothetical experiment), but you to get around the keyboard free- work; just an easy, smiling letting practicing of two of our daughters. consider his playing of many notes, ly. And let the plano play! It is not out of words and tunes. He does not who are skillful planists. It gives me many phrases, many works, as a necessary to be doing things all of show the years of striving, of study- queer happiness to hear them playwhole. Thus, it is the relation of all the time. Bring a clear rhythmic picthe notes to one another that gives ture of the music to the keys, and let styles, and of devising bits of busi- see them passing so easily through us the illusion of tone. That is a the piano help you do the rest. If all ness to point up his effects. Yet doors-great doors-that were closed very different matter from striking these considerations are in good or- those years of work lie behind him; to me in my youth, I do not suppose

the thousands of young people, who I would rather see them work hard The value of relaxation is that it have their eyes on the goal of popu- at their practicing, regardless of We know that if a key is put down helps you get to the next note peace- lar music, of the arduous discipline professional results, than to have quickly, the hammer strikes the fully and freely, and from there to that lies along the way. The begin- them wander off into popular music. string more sharply, more alr is dis- the next note, and the next, in the ners' field is more pitiably over- in search of the "easy" goal that placed in vibration, and the tone vital business of relating all the crowded than in practically any does not exist. And I feel the same sounds sharper. If the key is put notes to each other. The familiar other calling, yet those who assert about other youngsters. down more gradually, less air is dis- gesture of loosening the wrist after themselves can be counted on the Popular music has its place, quite placed, and the tone sounds softer. you have struck a note does nothing fingers. If, over a number of years, as much as the classics. The de-It is the planist's stringing together at all for the note just struck; what a dozen sincere experts assure you scendants of the men who sang trade of all his tones, then, according to it does is to free you to go on to the that you can go ahead, then go; and songs and sea songs, while the learned his temperamental approach, that next one! It is always the relation of give the best that is in you. But monks were writing down the Gremarks his "tone" as sharp, lyric, or the notes to each other that stamps otherwise, stay home, go to work, gorian chants, need their own free any number of things, all of them the pianist's playing as individual, and save your families the grief of expression in the popular music of

tion of tones in relation to each ing of keys that marks their individ- lost. When I first met Deanna Durthe professional must be able to give other, when he made his scientific, uality. It is their entire mental, bin, I knew she was potential star it. That is why our youngsters must other, when he made his security physical, and rhythmic approach to material, even before she had sung make sure of themselves before they wise we would have to agree with their work. It is my firm belief that a note. There was something in her venture into this field that looks so tone is really the combination of all manner of speaking, her person, her easy, yet has such a granite wall of In the last analysis, then, it is the these things. That is why the pianist looks, her charm that convinced me aptitude and discipline around it.

personal keyboard habits of the pi- who seeks fine tone must develop it she would score. Even had her voice

#### Musical Democracy

We have radio to thank for breaking down some of the barriers between "music" and "popular music." The elimination of the admission fee has persuaded many a plain person to listen to operas and symphonies for which he would never venture to pay. Listening to them, then, he Berlin-I mean the composer, not

#### A Musical Family

At first, the work was quite discouraging both anxious to progress, so that she might show at

# On Helping Monotones

Alfred Walther

and think they can, and are eager to join choirs that they are not singing in harmony with their numbers. fellow singers. They keep in time and believe that they are doing well, much to the distress or off-key singers have proved especially interof nearby singers and the director.

#### How to Approach the Monotone Problem

One monotone or out of tune singer will throw an entire vocal organization out of true intonation, or at least will spoil the work of the most accurately intoning singers. The effect upon an audience is simply that the singing is somehow off key and not at all pleasant to hear.

Frequently, poor singers are introduced into plain the staff and its purpose, how the choral organizations just because they are spaces spell "Face" and the lines, "Every "friends." And, unfortunately, it is much more good boy does fine," with Middle C on difficult to remove or eject off-key singers than it is to get them to join. In a group of singers on the staff, as you explain them. Folwhere voice tests are required, there is, of course, no danger of an "off-key" or monotone becoming a member. But in some school and other music classes, as well as social organizations, undesir- of C scale and that it is made up of ables are bound to creep ln. In a music class, the off-key singers can be detected and separated from the rest and given special training. In so- cate matters now. Show above each cial and other organizations, these poor singers note its number from 1 to 8 and below may be found to be the finest type of persons, good natured and jolly, and real social assets to the group. Tact must therefore be used by the notes numbered 3 and 4, otherwise Mi director of the choir or chorus, and the best remedy is to offer to the person, or persons, private vocal lessons-perhaps one or two free ones to arouse interest. In any case, a lesson or two is sufficient to show the would-be singer that she does not have the ability to carry a melody or to distinguish one tone from another.

Strangely enough, many monotones have a good sense of rhythm, and this encouraging fact should be pointed out to them. Concerning this feeling for rhythm, one seven-year-old girl of our acquaintance was an excellent tap dancer but often wept when she came home from school because her schoolmates laughed when she sang, first period, if only for a minute or two. Have the or rather tried to sing, America. Although her sense of rhythm and ability to keep in time were very good, her appreciation of tonality was just about "zero." Her mother knew that it would be a great advantage for the child to sing in connection with her tap dancing. So I took the otherwise reproduce the tone correctly, or nearly pretty little miss (she was indeed charming both in appearance and personality) in hand for vocal training.

to teacher and pupil, but she was extremely

NE FEELS A NATURAL SYMPATHY for school that she could really sing America. Week those unfortunate persons who cannot dis- after week, we worked on single tones, easy scale tinguish one tone from another or who intervals, and the simplest of melodies, until after cannot carry a tune. Their condition is all the six months she not only developed her voice and more pitiable when they actually like to sing, her sense of intonation but also took part in a noteworthy stage production and correctly sang and choruses. They are actually unable to tell a popular song preceding one of two dancing

Several other such experiences with monotones esting. However, no teacher of singing ought to attempt this work who does not have a great reserve supply of patience, iron-clad nerves and well controlled temperament.

#### Practical Remedies for the Tone Deaf

Assuming that the pupil is old enough to understand what she is told, the first step is to have a clear discussion of tones, Ex-

the added line below. Write the notes low this with the scale of C-major up from Middle C. Establish firmly in the pupil's mind that this is called the key whole tones and half tones, but do not mention "major" or minor" to complieach its solfa designation from "Do" to "Do." Then connect with a line the and Fa, and explain that these intervals are a half tone apart; likewise those marked 7 and 8, or Ti and Do. Point out that the rest of the scale consists of whole tones, and illustrate this on the piano. Begin training the ear to hear the difference between whole tones and half tones, the whole tones

sounding farther apart and half tones closer together. It will not be possible to clarify all of this foundation work in the first lesson, but try to make the pupil realize just what is required.

By all means do some actual voice work in this pupil try to sing single tones as you play them on the piano. If she did not realize before how "out of tune" she was, she will do so now. But do not allow her to become discouraged. Soon, if she has average intelligence, she will accidentally or so. When this happens, tell her immediately,

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"That is fine!" and have her repeat the same tone a number of times, gradually sustaining it over greater periods. It will not be long before the pupil associates that particular placement of the tone in her voice with the tone of the piano. Tell her what the note is, whether C, E. G, or whatever it may be. Try to keep to the C scale, although in some cases the key of E-fiat may produce better results; or other keys, as experimental work will show. Positively, no high tones or low tones should be used at first. Remain close to the pupil's speaking voice placement.

After the pupil has become tone conscious and is able to reproduce several tones, try Do, Re, Do; then Do, Re, Mi, Do. Explain that these are little phrases made of tones in the same way that words are used to build phrases in speaking. Show the finality of the interval from Mi to Do, similar to the end of a song. Have her try Do, Re, Mi, Fa, So, Do. Show the difference between the whole tones and the half tone between Mi and Fa; also show the finality of the Interval So down to Do, as In the end of a tune. Do not use any other intervals than those suggested until these few are mastered, or are fairly accurate in intonation. It may be months before the complete scale may be used.

As soon as possible, start work on a simple song with many repeat tones. The best beginning song I have found is the well-known comic number entitled Old Macdonald Had a Farm, The tune is simple and catchy, and the range is



The Great Organ at Royal Albert Hall, London

within a few notes. Young children like its humor, and older pupils will willingly use it when they find that it is easily learned. The oft-repeated G's and D's are excellent for placing these tones in the mind.

After Old Macdonald has been visited long enough, another comic song may be used: Reuben and Rachel. Many tones are repeated in the melody, and the words are amusing. There is nothing like keeping a pupil in good humor when there is difficult work to be done.

When the pupil has advanced to the singing of the complete scale, America may be used; then Oh, Susannah! and other simple Foster songs. At this time, too, the ever popular waltz song, My Beautiful Lady, from "The Pink Lady" by Caryll, will be interesting and practical, with Its repeated tones and (Continued on Page 846)

## Music as Life Work

Q. I am nineteen years of age and am just completing my freshman year in college. I am taking Chemistry, English, Mathematics, and Harmony, I play second cornet in the college band and sing in the college choir. Prior to my coming to college, my musical education was limited college, my musical education was immediate to a year of cornet in the seventh grade and a year of plano in the tenth grade. It at first seemed inadvisable to consider seriously majoring in music; but as I entered into the activities of the band and choir. I found myself wanting more and

more to study music as my life work.

If I decided to take music I would study
the piano as it seems the best means for the piano as it seems the oest means to musical expression; also I already can play third grade music. With a lot of hard work do you think it possible to master the piano in four years? I think that I would make good in anything I undertook, but I do not think I would be happy or contented in any other profes-sion than that of music. As a teacher in high school or college, or in the performing business, I would be completely satis-

Do you think it possible to begin at my age and overcome the handicap of a late start? What qualifications should one have in order to enter the field of music? What are the possible positions available in the different divisions of music; and what are the possibilities of getting such positions?—B. B. B.

A. I advise you to change your course and study music. With the start you have, there is no reason why you should not in four years of hard work make yourself into a fairly good musician; and by continuing to study all the rest of your lifeas every good musician does-you could probably become an excellent musician in time. The road to fine musicianship is long and hard, but it is a lovely road and, even though there are steep hills to be climbed, there is much beautiful scenery along the way and you will experience deep satisfaction in merely viewing the mountain tops even though you may not be able to scale them for years to come.

To be a musician one must have (1) high general intelligence and (2) a sensitive and responsive nature capable of deep and various feelings. With these two to start with, one must then work long, intensively, and intelligently, at playing, singing, creating, listening, Along with these there must be the study of harmony, counterpoint, form, history of music, and so on: also a lot of listening to famous compositions. There is no reason why you should not make a start at nineteen. Modern psychology teaches that one "can teach an old dog new tricks"provided the dog is eager to learn.

All in all I believe your best chance would be in the field of school music; and I advise you to study in some institution that offers a good four-year course in this subject. In addition I advise you to begin at once-this summer!-to study the piano. I agree with you that it is important for people to work in the field that will make them most happy; and there seems to be no reason why you should not find both success and happiness in the field of music.

# How is Technic Acquired?

Q. Will you please give me some ideas as to how technic in piano playing is acquired?—P. B.

# Questions and Answers

A Music Information Service

Karl W. Gehrkens

Professor of School Music, Oberlin College

Musical Editor, Webster's New International Dictionary

I cannot of course go into detail but I am glad to give you the psychological principle on which any good system ought to

The most common and the most basic disagreement is between those who begin with mechanics and attempt to lead up to music; and those, on the other hand, who begin with music and lead down to mechanics. In order to acquire an adequate technic in any phase of musical performance there must, of course, be repetition. The only question is whether the repetition is motivated by a feeling of need on the part of the student as he attempts-and fails-to render a composition adequately; or whether his failure will again eventuate in a still more peris anticipated by the teacher who, therechance to fall, how to build up adequate reached. mechanical ability.

has a general idea both of the composition and of technic as a whole; he sees very soon that he is failing because he does not have adequate mechanics at some point; this motivates him so that he repeats and repeats-each time coming a little closer to his goal-perfection. When he fails he is annoyed and deterstill harder and longer. He has a goal and he is striving toward it.

But the teacher who begins with mechanics, hoping that eventually his pupil



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or preadonym given, will be published.

fect synthesis-and so on, ad infinitum, fore, directs the student, before he has a for absolute perfection is actually never

The teacher who begins with mechanics In the former case the pupil works before the student feels a need for better psychologically, by the whole method. He mechanics is violating one of the most have regular periods of singing in at important laws of psychology and is least the first eight grades. The voice throwing into the discard all the findings is really the foundation of all music of experimental workers on the problem education, and I believe that beginning of learning during the past fifty years. So is the teacher who has his pupils work cart before the horse", as it were. Such at "each hand alone" at the beginning work would require a specially trained of the study of a new composition. And so teacher, one who sings and who underare a lot of other teachers who set before stands children's voices. There is plenty mines anew to succeed, so he practices their pupils only the ideal of mechanical of material on the subject, and if you perfection, hoping vaguely that the good are seriously interested I advise you to Lord will in some miraculous way add secure copies of two of my books, unto this a musical perfection also,

To train the pupil in technic, the and "Music in the High School." They will arrive at perfection in musical ren- teacher should first allow him to attempt may be secured from the publishers of dition, is putting the cart before the a musical composition. If the pupil per- THE ETUDE, horse. It is the teacher's experience forms it badly and is perfectly content. In your junior high grades there rather than the pupil's that dominates with his bad performance the teacher ought to be, in addition to the fundathe process, and we have long since will then proceed to set up higher ideals mental work in singing, the beginnings learned that the pupil learns chiefly—and and standards. He may do this through of an elective system. If you do not certainly most rapidly—through his own his own (that is, the teacher's) perform- have classes for beginners in both wind experience. We have also learned that ance, by the performance of a more ad- and stringed instruments, that would the "whole method" is far superior to the vanced pupil or an artist, or by means of be a good point at which to start. There "part method" because it sets up a goal, a phonograph record. The pupil, having ought to be a piano class also, and as and it shows the learner the relationship become dissatisfied with his own lack of soon as these groups get well under way of the parts to the whole. The natural ability, now asks "What can I do to im- you ought to organize both a junior method of learning is from a crude and prove?" The teacher points the way in high school band and a junior high A. There is a great difference of opinion imperfect synthesis to the perfection of the case of a certain detail or perhaps school orchestra. Probably there ought concerning this matter, the devotees of some detail which will make for a more several details. The pupil practices hard, to be also a glee club for boys and a glee various "methods" each insisting that his perfect synthesis, this to be followed by he has become motivated. He hears in his club for girls, particular scheme is the only good one. improvement in some other detail which inner ear a perfect rendition, he is an-

noved because he cannot make it sound that way, he repeats the passage or some appropriate exercise again and again. Each time it gets a little better, but each time it fails to be perfect. So the pupil works and works, occasionally playing the entire composition so that the connection of part with part and of parts with whole may remain constantly in his consciousness. Sometimes he may say to his teacher, "You have given me such high ideals that I see very plainly that I must work largely at mechanics for a time, so please let me use most of my practice hours just to develop my mechanical ability." This is the moment at which the teacher approaches as close to heaven on earth as he ever is likely to do. But if it is the teacher who says to the unmotivated and, therefore, probably rebellious pupil; "Your technic is rotten-you must work at mechanics for a year before I can give you any music to play"-well, in such a case both teacher and pupil are tottering on the brink of abject failure. If you are such a teacher, will you not let this little essay function as the helping hand that reaches out to you and keeps you at least from falling over the brink. Perhaps, if you follow my psychology, you may even be drawn a little nearer to the state that I have

#### How to Set Up an Adequate School Music System

Q. It would be greatly appreciated if you would send me information concerning setting up a complete course in musical training throughout our school system. We have an elementary school consisting of first, second, third, and fourth grades; a junior high consisting of fifth, sixth, seventh, eighth, and ninth grades; and a senior high consisting of tenth, eleventh and twelfth grades. Each has a separate building.
The only musical course we have is
for instrumental music (band and orchestra), which was organized in 1937. Now we would like to have information concerning the type of program, or a tentative outline of such a program, that we should have in the public schools in addition to band and orches-tra. It is our wish to have a complete, supervised course within our schools

A. The first thing to do would be to with instrumental work is "putting the namely, "Music in the Grade Schools"

(Continued on Page 851)

#### PART II

(Part I of this article appeared in THE ETUDE for November.)

The first famous clarinetist was Josef Beer, born in Grunwald, Bohemia, May 18th, 1744. He founded the first clarinet school in Germany; invented the improvement of a fifth key, and wrote concertos, duets, variations, and many other compositions for the instrument. He died in Potsdam in 1811.

Jean-Xavier Lefevre, who was born in Lausanne, March 6th, 1763 and died in Paris, November 9th. 1829, was another famous clarinetist. He was a member of the Grand Opera orchestra, a professor in the Paris Conservatoire, and joined the as first clarinetist in the court or- uation at the famous Conservatoire, and composed six concertos; also

Albert Stadler, already mentioned, "Stadler Quintet."

Boehm's system of ring keys. The able method and studies. poser and arranger and well deserves the Royal Academy of Music. Paris, during August of 1886.

became court musician in Munich Charles Godfrey, Sr., he made his cians. thirty-eight of which are published retired in 1891. and are still most popular with clarinetists. His brother was a famous bassoon player.

panied his father on his tours, considered the best clarinet player known Selmer (Paris) clarinets. shared his fame, and succeeded him of his day in France. Upon his grad- At the age of thirteen, Alexandre

Famous Clarinetists

Dr. Alvin C. White

generally acknowledged to be the established in 1820 by the most cele- servatoire. most perfect in existence and has brated of the English clarinetists- Alexandre Selmer was born in 1866 been adopted by the majority of Thomas Lindsay Willman, band- at Laon, France. Following the cusleading players throughout the master of the Coldstream Guards. toms of France, and fired by his world. His compositions for the in- In 1820, Willman was also principal musical background and the example strument are of the highest rank; clarinetist of the Grand Opera and set by his father and brothers, it indeed, he was a remarkable com- Philharmonic, and a professor of was but natural that he should be-

#### The Selmer Family

Imperial Orchestra in 1807. He wrote chestra. In addition, he wrote an ad- the officials were at a loss to find an the clarinet method accepted and mirable method for the clarinet, as award worthy of his outstanding taladopted at the Conservatoire in 1802 well as a number of popular com- ent. A special "First Prize of Honor" positions. It was Karl Baermann who was created, and it was the one speconcertantes, trios, duos and solos. brought Carl Maria von Weber, the cial prize ever awarded a graduate He added a sixth key to the clarinet. composer of "Der Freischütz", to on the clarinet; he had surpassed Dresden to conduct his famous over- all pupils in all branches of musical was a brilliant performer—the artist ture to that opera at a special con- study that year. The day after his for whom Mozart wrote the famous cert given on December 18th, 1820. graduation from the Conservatoire, Mendelssohn composed for the Baer- a newspaper criticism said of him: Another nineteenth century clari- manns (father and son) two grace- "This year we were happy to hear an netist to receive recognition was ful tries for the clarinet, basset horn, artist of the highest order. He plays Hyacinthe-Eléonore Klosé, born on and piano. Karl Baermann greatly the clarinet admirably; his execution the Isle of Corfu, October 11th, 1808. improved the Albert system clarinet is majestic, the quality of his tone From 1839 to 1868 he was professor for which he invented quite a num- excellent; he has agility, suavity, of clarinet at the Paris Conserva- ber of key combinations. This clar- ampleness. Mr. Selmer possesses all toire, succeeding Josef Beer, his inet, which was known as the Baer- these qualities in the greatest deteacher. In 1843 he improved the mann system instrument, had twenty gree." The two illustrious sons of fingering of the clarinet by applying keys, and for it he wrote his remark- Frederic Selmer, Henri and Alexandre, were pupils of their father, Klosé method for the clarinet is The English school for clarinet was and later attended the Paris Con-

come a student of the clarinet at an the title of "Father of the Boehm Henry Lazarus, another famous early age. There were thirteen chilclarinet." His death occurred in English clarinetist, was born in Lon- dren in all, and their universal zeal don, January 1st, 1815, and died and talent for music soon gained An outstanding clarinetist, who there March 6th, 1895. As a pupil of fame for them as a family of musi-

was Heinrich Joseph Baermann (born debut in 1838. Under Willman's Among the best known of the was Henrich Joseph Barrmann (1997) to the became first clarinet-brothers is Charles Selmer, who was in 1940, Alexandre Selmer resurred to his native France, and devoted died in Munich, 1847). He made bril- ist in the Coldstream Guards and one of the finest flutists of Paris, liant professional tours, before he played second clarinet with him at playing principal flute with the orsettled in Munich as court musician. the Sacred Harmonic Concerts, suc- chestras of the Opéra Comique and His intimate friendship with von ceeding him in 1840 as first clarinet Concerts Colonne for over twenty Weber and Mendelssohn inspired at the opera, and playing in the years. Emile Selmer reached fame as them to compose various clarinet Birmingham Festivals, 1840-85. After a trumpeter, while Henri Selmer, pieces especially for him. He himself many years as professor of clarinet who like Alexandre was a truly great is credited with about ninety works, at the Royal Academy of Music, he clarinet virtuoso, won first prize (a gold medal) awarded each year to the most talented member of the graduating class of the Conserva-An equally famous clarinetist was toire. Henri played for years with His son, Karl Baermann, who was Frédèric Selmer, the favorite pupil the Paris Opera Orchestra and the phony Orchestra. And together with born in Munich, October 24th, 1811, of H. Klosé, and godchild of Frederic Garde Républicaine Band, as solo such fine musicians as Ysaye, César and died there in May, 1885, was his Beer, the first teacher of the clarinet clarinetist. He was also the origina- Thomson, Hekking, Holman and most apt pupil. Young Karl accom- at the Paris Conservatoire. He was tor and manufacturer of the well Mole, he belonged to the famous

became a "child of the regiment" in the French army, playing solo clarinet with the regimental band. When seventeen years old, he was engaged as first clarinetist with the Symphony Orchestra of Monte Carlo, and at eighteen he joined the great Lamoureux Symphony (Concerts Lamoureux) of Paris. He appeared with the organization for about fifteen years, for the most part as principal clarinetist; and in this capacity he also fulfilled a contract with the Opéra Comique, for a number of seasons.

Music and Study

To the foundation laid by his father's training, his schooling in the Conservatoire of Paris and his experience with outstanding French musical organizations, may be attributed the truly marvelous technic which made him universally considered one of the greatest clarinetists of all time. His later prolonged visit to America confirmed this reputation in both hemispheres.

Among the members of the Boston

Symphony Orchestra to go down with the French liner Bourgoyne in mid-ocean in 1895 was Léon Porteau, the first chair clarinetist. Porteau was a great virtuoso. Endowed with unusual musical ability, he produced music with striking artistry. He was also talented as a painter, and his canvases received widespread attention. His loss was keenly felt, and in American musical circles there was great doubt as to whether anyone could fill his place. However, in Alexandre Selmer the problem was pleasingly solved, and for some years he was engaged as solo clarinetist under Gerecke. Upon leaving Boston, he went to the Cincinnati Symphony Orchestra for a few seasons, and then later was engaged as principal clarinetist for the New York Philharmonic Orchestra by the great

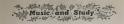
his entire talent, as unquestioned authority on intonation, acoustics. and so on, to the development and improvement of the Selmer line of woodwind instruments.

Christiaan Kriens, famous conductor and clarinetist, was born in The Hague in 1854 and died in Haarlem. Holland, in 1925. He was professor at the Royal Conservatory in The Hague and conductor of the Haarlem Sym-Bilse Orchestra of Berlin. His son, (Continued on Page 853)

THE ETUDE'S Band and Orchestra Department for 1941 will be especially strong, practical, interesting and helpful.

BAND and ORCHESTRA Edited by William D. Revelli

Mr. Revelli, in his classes and clinics in various parts of our country, will be glad to greet friends of THE ETUDE.



# The Musician Decorates for Christmas

By Nancy D. Dunlea

TUSIC PLAYS A DEFINITE PART in real Christmas joy, and the musician can at-Christmas Joy, and the musician decorating the home, the studio, a hall, school or church, or even a package.

Christmas bells, for example, make charming decorations and should be used whenever the song Jingle Bells is part of the program, Furthermore, bells are suitable decorations for the holiday season whether attached to the front door, the lighting fixtures, stairways or suspended from arches-because they are equally appropriate for ringing in the New Year. "Swing bells, ring bells-" Thus they can serve for two occasions.

Bells in different sizes can be purchased, ready made, of red tissue paper. But with a little ingenuity and trifling cost, bells of different sizes and colors can be produced for jolly and picturesque decoration. Let your children or pupils help make these decorations, and they will enjoy the festivities all the more!

#### Home Made Christmas Bells

Discarded paper lamp shades make excellent foundations for bells. Cover them with red, green, gold or silver paper. Another foundation for a bell is available, if milk in your community is sold in cardboard cone-shaped containers. Wash the discarded paper milk cone, dry and remove the bottom with a sharp knife or scissors. The remaining cone-now cornucopia shaped-can be cut in two and serve as the foundation for two bells, one large and one smaller. Bells may be covered with the paper pasted flat on the outside or with it gathered at the top. Crêpe paper is best for the latter method. But silver or gold paper looks most bell-like when pasted flat to the foundation. If desired, silhouettes of a bell can be cut flat out of cardboard and hung on the wall above a mantel. It is easy to cut a projecting bell "clapper" when merely making the silhouette of a hell

Other attractive bell decorations are here suggested:

1. Make some flat cardboard bells, silver painted or paper covered, three and one half inches deep. String these on fine wire across the front edge of the mantel shelf. Cover the wire either with Christmas greens, red ribbon, red hinoki, or a Hawaiian lei made of red crêpe paper.

2. Make a large red bell, over a form, and suspend inside a wreath of Christmas greens for the space over a mantel, or in a large studio window.

3. Tie very small metal bells with silver ribbon to Christmas packages; also tie them with fine wire to the tip of each branch on the Christmas

4. Use bell-shaped paper seals for both Christmas packages and letters.

5. Use a bell-shaped candle-they are made of solid white wax-for table decoration as a center-

6. Try lining some silver paper bells with blue tissue paper and using mistletoe for the clapper. Suspend from the ceiling.

can be used for decoration. One is to quote the lowering the damper pedal,

words or text, the other is to quote the melody in musical notation. In the schoolroom or church, it brings something of the real Christmas spirit to write either the words or notes, or both, of a few bars of Holy Night, Oh, Little Town of Bethlehem, or Adeste Fidelis upon a blackboard. Red chalk may be used. Frame the blackboard with Christmas evergreens, silver tinsel or paper, desert holly, cotton batting or "snow."

Another effective way to quote Christmas music, for decorative purposes, is to use the gummed initial seals. With these capital letters a phrase can be gummed upon the mantel edge, or upon a large square of red cardboard and fastened against a door or suitable wall space.

Something entirely different and with certain appeal for children is to make music notes out of lollipops. Choose the red and green candies with stick handles, as these can be used to simulate quarter, eighth or sixteenth notes by the

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# CHRIST REIGNS TO DAY

A Hymn of Christmas Faith

The winter sun now fades beyond the city wall, A new star shines upon the sleeping sands, And angel voices tell of deathless love for all, Of peace, good will, to bless the stricken lands.

Behold a King is born, within the manger there, A King to whom the world will always how. A King whose power transcends the sea and air, A King whose silent might is with us now.

The Wise men humbly bring their precious gifts of gold.

And power and glory mark his royal sways Arise ye people, listen to the voice of old, For Jesus Christ our Lord and Master reigns to=day.

ADC#ADC#ADC#ADC#ADC#ADC#

Legato Pedaling By Marie Stone

When young piano pupils begin to use the damper pedal they usually have rather hazy

ideas of when it should be raised or depressed to connect melody notes.

Every teacher knows that it must be changed directly after a melody note is played, and while the key is still pressed down. A very helpful way to illustrate this point is to mark in the counts as shown below, and tell the pupil to change this pedal (raise and lower it again) quickly, whenever he says the word "change." This may be illustrated in a brief excerpt from The Big Bass Singer by Walter Rolfe



It is just as easy for the pupil to say "change" as "and"; and if this counting is done steadily it There are two ways in which Christmas music will give him a definite signal for raising and addition of "flags" drawn to the stick "stems." Whole notes can be made by removing the wooden stick-rests are drawn. First tack large sheets of white paper or cardboard to the wall. Draw the "staff" with red or green crayon or ink, using a vard stick as a guide for the five lines. Add the treble clef and signature and then wire the candy notes on to the staff, to form a Christmas tune. Add the flags, as suggested above, to the wooden stems of these lollipop notes. If the candy is wrapped in cellophane the "notes", after they have been sung, can be given the children as

Pipe organ decorations are another effective Christmas decoration for the musician to use Cardboard mailing tubes, or tubes upon which waxed paper is rolled, may form the inexpensive hasis for the "pipes." Paint the tubes with gilt. When dry, cut openings-organ style-on the front of the pipes, using a sharp knife or scissors Tack the organ pipes to the wall space above a mantel or on a piece of cardboard. Frame with greens or holly, and if possible place a lighted taper at each end of the organ panel to emphasize the spiritual aspect of Christmas.

Pictures of the Nativity, the Three Wise Men or Madonnas, also make an attractive central decorative motif with the musical bell trimmings already suggested to denote the joyous mood that our Christmas carols celebrate.

# Quick Work! Remarkable Feats in Composition By Arthur O'Halloran

Handel wrote the "Messiah" in three weeks probably the greatest feat in the realm of musical composition.

Mozart wrote his opera, "La Clemenza di Tito", in a fortnight, whilst still having on hand and giving some attention to his immortal "The

Rossini, famous Italian composer who lived in Paris, the "Mecca" of musicians in his day, took only a fortnight to compose his famous "The Barber of Seville." He was twenty-three at the

Schubert "dashed off", in the white heat of inspiration, many of his greatest songs, some of which were written in a Vienna beer garden.

Schumann, in the "Year of Song" following his marriage to Clara Wieck, must have worked at a terrific speed. Here is an extract from a letter to his wife: "Since yesterday morning I have written twenty-seven pages of music." And such music!

Sir Arthur Sullivan, of Gilbert and Sullivan fame and composer of much fine music in serious vein, wrote the music for "Contrabandista" (Comic Opera) in extraordinarily quick time. Within sixteen days of receiving the libretto he had finished the work, including the whole of the orchestration, and had commenced re-

A number of small works, also, were created in remarkably brief periods of time. Balfe, the Irish composer, wrote the popular song Killarney in half an hour; De Koven's famous O Promise Me is said to have taken the composer twenty minutes; while Carrie Jacobs Bond's appealing song, A Perfect Day, was the outcome of an hour's

# Do You Know?

THE ETUDE

That Handel and Bach were both born in the same year, 1685-Handel on February 23 and Bach on March 21.

HE VIOLIN is a most ungrateful instrument for the beginner. After all, when the budding pianist presses down a key he is sure, providing the instrument is in good condition, that the resulting tone will be in tune, but the poor, neophyte fiddler has no such assurance. Moreover, as a famous scientist claims to have only recently proved, it is possible to strike a single note on the piano with a stick of wood or the sensitive finger of a Hofmann, and a blindfolded listener cannot tell the difference, whereas it takes but one sweep of the bow across the strings of a violin to tell even the most unmusical of listeners the exact degree of advancement at-

tained by the wielder of that bow. Too often a pupil studies for several years before even the fondest parent can admit that his playing is really pleasing. Often, too, the playing of an advanced pupil is marred by little inaccuracies of tone. Neither of these need be. After all, tone is dependent on only three factors, and even a beginner can be started on at least two of these. They are: first, perfect control of the bow; second, absolute accuracy of intonation; and third, a correctly produced vibrato.

#### First Steps in Bowing

thing is said about fingering, a beginning violinist should be tought to draw a full bow-from nut to point and back-with firm pressure, even escapement. equi-distant from the end of the fingerboard and the bridge. and parallel with the bridge. Count four to a bow, then two and finally one. When this has been mastered. any good method will provide the pictures of these rhythmic problems on the staff, and the pupil should be urged always to look ahead at the time value of the

Before any-

next note and to judge the escapement of the and where the half steps come, and then play bow accordingly. After this the use of the half- it on the violin. As previously stated, various bows-from nut to middle and from middle to bowings may be combined with these, and expoint-should be taught, together with the com- ercises in the same key should be given along binations of these with the whole bow. This with each scale. Any inaccuracies of intonation. takes time to master, but both teacher and pupil particularly on the half steps, should be patiently corrected. Two and three octave scales will be repaid by the effort. Later come the study may be studied as the different positions are of bow attacks-on which the author held forth in the September, 1937 Etude-pattern bowings, learned, and finally scales in thirds, sixths and the study of the various staccatos and spiccatos octaves, arpeggios and broken chords may be

and their application in studies and pieces. Bow faults in more advanced students usually fall into four types: (1) faster escapement of the bow at either point or nut. (2) uneven pressure on the bow, (3) crooked bowing and (4) bowing too near the finger board or bridge. A tendency to any of these should be nipped in the bud. Exercises for their correction may be combined with the playing of scales in the study of intonations, thereby remedying several defects at once.

clude several major and minor scales in the fol-

This Matter of Tone

Dorothy Horne

tween a half and

a whole step, be

them at the key-

board, to sing

them and final-

ly to reproduce

them on the vio-

lin. Then the

major scale for-

mula should be

explained and

played on the

keyboard (key of

C) after which

the child should

sing the scale

with syllables.

with letter

names and tell

where the half

and whole steps

come, before

playing it with

As each new

scale is pre-

sented, the pupil

should first fig-

ure it out at the

keyboard, tell

the signature

long hows

Music and Study

This brings us to our second topic. As the basis 1 Whole bows, counting four, three octaves, with and without vibrato for tone and purity of intonation

2. Slur three octaves, accenting fours, then sixes. 3 Down how on each keynote, slur six with firm staccato, towards the tip.

4. Same, but with flying staccato, towards the

allowed to play 5. Two octaves in thirds, sixths, and octaves.

6. The arpeggio. 7. The broken chord through three octaves.

## The Introduction of Vibrato

There are two schools of thought as to when the vibrato should be introduced: one that it should be taught almost as soon as the pupil can put his finger down on the string; the other that it should be postponed until the habit of correct intonation is firmly established and the simpler bowings have become second nature.

The author's own tendency is to explain the production of the vibrato whenever the child first asks why you wiggle your fingers that way, when you play. Many children experiment at home with the vibrato, usually achieving an upand-down motion that is difficult to offset later. Therefore it is just as well if he understands the principle of the vibrato and is urged to do his experimenting under the watchful eye of the teacher.

The vibrato is of course, a slight and rapid change in nitch of a given tone, produced by rolling the finger back and forth on the tip. The teacher should demonstrate a "slow motion" of the effect, then have the child place his third finger on one of the strings, and, keeping the thumb still, draw the finger back and forth from the original tone to the half-step below. The resultant caterwauling is hard on the ears, but it does give a correct hand motion. Then, placing the same finger firmly on the string, the teacher should gently roll it back and forth, thus giving the child the feel of the correctly produced vibrato. Thereafter, a certain amount of time should be spent on the vibrato at each lesson. using first the third finger, since that is easiest for most people, then with the second, the first. and finally the fourth.

There are various little things to watch in learning the vibrato. A stiff left wrist will usually result in a fast nervous vibrato, and the second the wrist approaches the neck of the instrument the tone diminishes by about half. A reasonably relaxed wrist, held well out, results in the full, open tone most to be desired. Other faults include the too wide vibrato which sounds constantly out of tune, and (Continued on Page 848)



is now, at twelve, well established as a major concert artist.

vanced student daily scale practice should in-VIOLIN Edited by Robert Braine

added. Progressive scale studies by Blumen-

stengel, Hrimaly, Schradieck, Sevčik and Flesch

are valuable; and, of course, minor scales are

learned in the same way as major. For an ad-

Periect Intonation and the Major Scale

for perfect intonation, the major scale has no

equal. The study of scales should begin as soon

as the child has learned the various tones in the

first position and their symbols on the staff. He

should first clearly understand the difference be-

# There Is No Open-Sesame

A Conference with

Lawrence Tibbett

World Renowned Baritone Leading Baritone of The Metropolitan Opera

Lawrence Tibbett as "Falstaff"

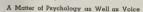
# Secured Expressly for The ETUDE by ROSE HEYLBUT

MANY YOUNG SINGERS BELIEVE that, if singing before people. If only they could persuade some established he has not yet obtained vocalist to tell them "how to do it." their public engagements, let difficulties would be at an end. And so they would, if it were possible to end difficulties by confiding tricks. The fact is, there is no open- erings. It is my firm consesame to good singing. No one theory or catch phrase can catapult one into fame. One expert best by doing. Let him may talk in terms of relaxation; another seeks correct his errors as he to solve all problems through breath control; a goes along-indeed, he third dwells on special methods of resonance, will never find himself And all may be right, to a given extent. But the entirely free from themimportant thing to remember is that no single formula can launch the ambitious young student on the highroad to success. That is found only after the careful exploration of many arduous

The young singer should first convince himself

voice, the intelligence, the imagination, and the musical urge to build his necessary bulwarks. After a period of elementary training (two years at least) one should not attempt a professional vocal career without having been assured by an expert, of musical authority and personal integrity. that he is equipped with those ingredients that warrant public attention. And even authorities may disagree as to how these ingredients blend. One singer may have more voice than intelligence. another more temperament than voice; and success may be possible for all of them, provided their natural ingredients are developed by thought and hard work. It takes a great

him sing for his friends. at clubs, at church gathviction that one learns but do not delay the first plunge into the midst of stimulating activity



As to actual points of vocal technic, it is well that he possesses not merely ambition, but the to be wary of too much dissection and analysis. No one, at long range, can



Too much talk about technic can be confusing. Singing is as much a matter of psychology as of voice, and experience shows that the more you concentrate on any one technical point, the more it becomes emphasized out of focus. If you talk to a singer whose one thought is breath, you come away feeling breathless; if you talk to one whose creed is masked resonance, you



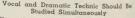
become, as a result of this act, a better artists One purely vocal hint that is found very helpful is not to coddle the voice unduly. It is a fairly hardy member, and can stand use. It is unwise to strain the throat before singing of course, but it is equally unwise to spend the day speaking in whispers. We have all heard programs in which the singer needed half the time to warm up, which is often the result of too much coddling. The throat needs exercise, it needs the circulatory massage that comes from use, and the best warming up one can do is to follow a moderate routine of talking, vocalising and exercising on the day of a performance. The throat must be spared all effort a few hours

before singing. But a day of over caution defeats

Since singing is but one of the requisites of serious artistry, the student will find it helpful to amplify his vocal work with general musicianship, as soon as possible. He must hudge et his time to include the history and theory of music; the rudiments, at least, of orchestration and-what is most essential-piano study. The piano is the best single means of acquiring musicianship, I speak from experience here. It was economically impossible for me to pursue general musical studies during my 'teen years, and it was necessary to work twice as hard, at the start of my public career, to build the

needed background. And snatching an hour for piano practice, between rehearsals and concert trips, is not the easiest way to learn. The serious singer, after all, is not merely an emitter of high C's; he is a medium through which musical communication must flow. The earlier he acquires the fluency of musical communication, the better for him-also for his audiences.

Believing as I do that the communication of beauty, emotion, and thought is the only reason for singing at all, I am inclined to approach the entire question of study from the interpretive rather than the purely vocal standpoint. It is a mistake to suppose that all one needs to do is to permit some celebrated voice specialist to make magic signs over his throat. It cannot be done. Certainly, the student must have most careful instruction in placing and producing his tonesbut once he has them, what is he going to do with them? The average student tends to narrow his field too closely upon vocal problems. He would do well to combine his vocal development with dramatic development, from the very start and with equal application. The first day he learns how to draw a correct breath, he should begin to study what to do with that breath in a musically communicative way.



Dramatic art is essential to singing. Even if the performer never sets foot on an operation stage, he needs dramatic technic to help him project his songs. My personal approach to interpretation is through a definite idea of the character set forth in the song. Every song reveals a given character, (Continued on Page 844)



Lawrence Tibbett as "Simon Boccanegra"

CLASSIC AND CONTEMPORARY SELECTIONS

# JESU, JOY OF MAN'S DESIRING CHORALE

Etude readers will be delighted to find this very practical and ingratiating arrangement of one of Bach's most loved chorales. Note the long slurs and see that their legato integrity is carefully preserved while the levely melody in the left hand is brought out. This chorale is from the Cantata 147 known as "Herz und Mund und That und Leben" ("Heart and Mind and Deed and Life"). Bring out the Jeft hand melody in measures 14, 15, and 16, and in other measures where the melody of the chorale is found in the bass part. Grade 5.



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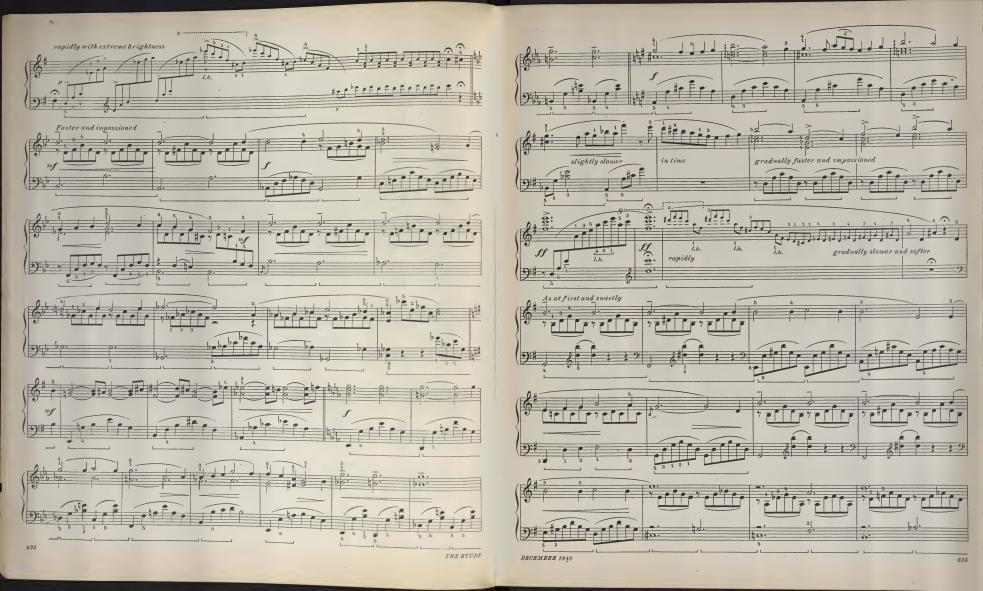
## LIEBESTRAUM

The Etude is very anxious to respond to requests for special arrangements of outstanding pieces, when possible. Here is one which will surely be immensely popular. Originally written in A flat, this piece has been transposed one half step lower to the key of G major. This arrangement, though simplified, conforms strictly to the original Liszt version, with the exception of the cadenzas.

Moderately fast M. M. J. = 54

Arr. by William Hodson







# A MAGNIFICENT NEW COLLECTION OF PIANO MUSIC BY ALBERT E. WIER

# Editor of "Masterpieces of Piano Music" and "Piano Pieces the Whole World Plays"

 $\boldsymbol{A}$ Crowning

Reading the Classified Index of "Piano Music for the Leisure Hour" demonstrates conclusively that this volume is the editor's supreme contribution to the enjoyment of pianists, more than a million of Read the whom have derived pleasure from his collections during the past twenty years. The infinite variety of its contents, comprising ninety-four pieces by classic, romantic and modern composers of more than twenty nationalities, and the inclusion of genuinely human notes on all compositions in addition to Achievement curate information on recordings, combine to make it the most interesting, useful and-from the ennomic standpoint—the most inexpensive volume ever published.

Classified Contents

The musical scope and purpose of "Piano Music for the Leisure Hour" are so clearly and comprehensively outlined in the Foreword to the volume written by its editor and compiler, Albert E. Wier, that the publishers are quoting it in its entirety.

HE idea of assembling a comprehensive and varied selection of piano music for enjoy-I ment in the leisure hour, long in the mind of the editor, has finally been fulfilled in this volume. The music has been chosen with the hope that even if no other music was available, pianists would find themselves completely in sympathy with the majority of the compositions within its covers.

In order to fully satisfy the wide range in musical taste, expanded considerably during the past few years by radio broadcasting, the contents of this volume comprises not only the original piano pieces by classic, romantic, modern and salon composers; but also transcriptions of favorite excerpts from operas, ballets and standard dance music. Notable creations by composers in countries all over the world have been included—American, Austrian, Czechoslovakian, English, French, German, Hungarian, Italian, Norwegian, Polish, Russian, Spanish and Swedish-the purpose being to completely cover the gamut of melodic and rhythmic expression through the infinite variety of music conceived by composers of many different nationalities.

The comments preceding the compositions in this volume are entirely informal; they are designed from the standpoint of human interest rather than critical appraisal, and are included mainly for the purpose of increasing the interest of pianists in the composers and their works. The recordings listed at the conclusion of each comment are for the convenience of pianists who wish to compare their interpretations of standard compositions with those of well-known virtuosos.

If the use of this collection in the leisure hour affords pianists the amount of pleasure derived from its preparation by the editor, its purpose will have been fully accomplished."

ALBERT E. WIER



PIANO MUSIC FOR THE LEISURE HOUR comprises 192 pages, sheetmusic size (9" x 12"). It is printed on excellent paper, and can be purchased in two editions: an attractive maroon and blue paper binding at \$1.50, and a handsome doll binding in the same colors at \$2.50. MUSIC BY CLASSIC AND ROMANTIC COMPOSERS

Bach, J. S. Arioso (Cantata No. 156) Bourrée ('Cello Suite) Jesus, Joy of Man's Desiring Beethoven Adagio ("Moonlight" Sonata) Minuet in G Boccherini Minuet in A, Op. 13, No. 5

Chopin
"Minute" Waltz, Op. 64, No. 1
Nocturne, Op. 9, No. 2
Prélude, Op. 28, No. 6
Prélude, Op. 28, No. 7 Field Nocturne in Bh

Giordani Aria (Caro mio ben)

Brahms

Debussy

Rêverie

Drdla

Aïda

Gavotte in D Handel Bourrée (Suite for flute) Largo (Xerxes) Haydn Gipsy Rondo Consolation No. 5 Lotti Aria (Pur Dicesti) Mendelssohn Confidence, Op. 19, No. 4 Consolation, Op. 30, No. 3 Spinning Song, Op. 67, No. 4 Spring Song, Op. 62, No. 6

Minuet in D (Divertimento)
Rondo Alla Turca Pergolesi Siciliana (Nina) Rameau Tambourin Rubinstein Romance, Op. 44, No. 1 Scarlatti Pastorale Schubert Moment Musical, Op. 94, No. 3 Serenade Schumann Romanze, Op. 68, No. 19 Slumber Song, Op. 124, No. 16 Träumerei, Op. 15, No. 7

Paderewski

MUSIC BY MODERN COMPOSERS

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Souvenir Danse Lente Granados Playera, Op. 5, No. 5 Grieg Erotik, Op. 3, No. 5 Norwegian Dance, Op. 35, No. 2

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MUSIC FROM OPERAS AND BALLETS

March and Chorus Arlésienne, L' Intermezzo Callirhoë Scarf Dance (Pas des Echarpes) Cavalleria Rusticana Intermezzo Coppélia Valse Lente

Cog d'Or, Le Hymn to the Sun Fair at Sorotschinsk Hopak

Faust Ballet Music (Excerpts)

Hansel and Gretel Children's Prayer and Witch's Waltz Henry VIII Shepherd's Dance Iphigenia in Aulis Gavotte Kuolema Valse Triste Millions d'Arlequin

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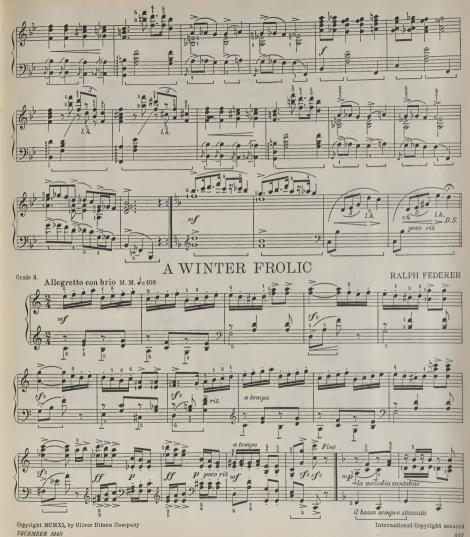
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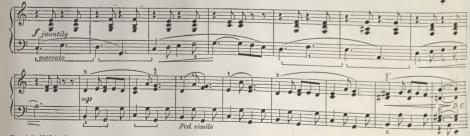
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# VOCAL AND INSTRUMENTAL COMPOSITIONS



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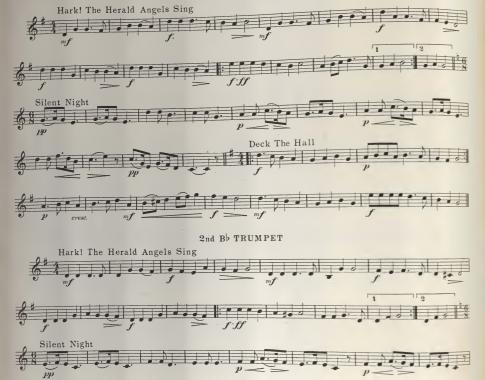


# CHRISTMAS FANTASY

FOR BRASS CHOIR

1st Bb TRUMPET

Arranged by ROSS WYRE



Deck The Hall

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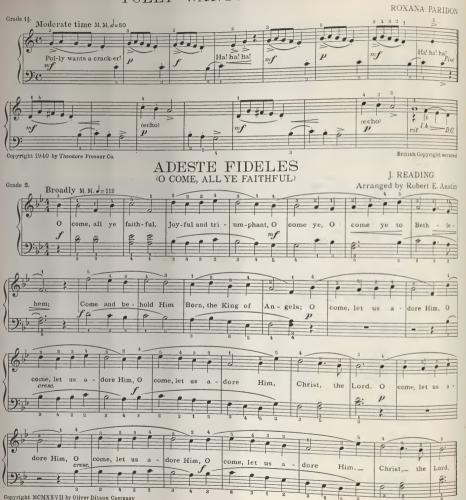
DECEMBER 1940

# CHRISTMAS FANTASY FOR BRASS CHOIR



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# POLLY WANTS A CRACKER!



The Badin Staff Pianist (Continued from Page 803)

a recital in a hall near the railroad station. The passing trains frequently made it impossible for the audience to hear him, at which time he improvised variations on Pop Goes the Weasel. This improvising experience, he says, has often come to his aid in radio work, especially on stand-by programs.

Fred Feibel, of the Columbia Broadcasting System, started violin lessons at the age of ten, was a member of the high school orchestra and played in local concerts. Later he studied the piano and, at his church pastor's suggestion, the organ. He became so proficient that he was appointed organist. At twenty-one he became organist at the Rialto and Paramount theaters in New York, and came to the Columbia Broadcasting System in 1929, where for many years his "Organ Reveille" served as the morning alarm clock for the nation.

#### Varied Talents Required

As may be gathered, versatility is the keynote of the radio staff pianist. Here are some of the necessary abilities as enumerated by Dr. Frank Black, musical director of the National Broadcasting Company:

- 1. Ability to play both classical and popular music.
- 2. Ability to play ensemble, to accompany, to transpose, to read readily at sight.
- 3. Ability to "double" on the Hammond organ.
- 4. Ability to improvise and to arrange music.
- 5. A good memory.

This appears to be a large order. The first and second items are "musts", the rest useful and valuable. Let us consider these in detail. 1. Since the radio audience includes literally everybody, the pianist who plays for it must try to He accordingly chooses his selecof classical and popular music, not too much of either one; but unless he can play both, he is handicapped

2. Ensemble ability is a "must." Two-plano work is frequently called close on a complete cadence. for, also trio work, and the ability to play in both small and large orchestras. The staff man is required to accompany singers and instrumentalists, both for auditions and for the air; hence, the necessity to have the ability to read readily at sight. He is frequently called on to trans- are standing by and be prepared pose a song.

3. Owing to its convenience and range of tonal combinations, the for broadcast speeches and events. Hammond organ is widely used in

radio stations. If one plays the pipe organ, the Hammond offers little difficulty, other than that of learning its manifold registration possibilities. A pianist who has never played an organ, however, will find some preparation necessary. He will have to acquire a foot technic and learn proper coördination of hands and feet.

The Hammond organ is useful for solo work, as an accompaniment for singers and for ensemble, although it does not blend so well with larger orchestras. Two or more of these organs go well together. At the New York World's Fair. Ferde Grofé conducted an ensemble of four Novachords and one Hammond organ. Each of the Novachords was assigned respectively to strings, brass, woodwinds and percussion, getting the effect of a complete orchestra, with the organ for special effects. The Novachord is a more recent electric instrument with a piano keyboard but without foot pedals. It can produce almost any orchestral effect. including percussion.

4. The ability to improvise is a great help to stand-bys, as is also the ability to arrange music. The pianist is thus able to present old, familiar tunes in a novel way. Well known pieces, whether old songs or tunes, always go over well on the radio; especially when given a different "dress." This ability also helps the planist or organist when called upon to play incidental music for radio drama.

5. Lastly, a good memory is an advantage if not an essential. Elaine Thomas was once shoved into a Columbia Broadcasting System studio to play a half hour stand-by, without rehearsal. Her memory saved her as well as the studio.

#### Perfect Timing and Program Making

When assigned to stand-by duty, the pianist waits in a designated studio equipped usually with a piano and a Hammond organ. In a glasspaneled control booth, an engineer listens to the program coming to the station from some distant place. By please as many people as possible. phone, he learns that the program will end "on the nose," meaning on tions all the way from Bach to Ber- time, or several minutes early. If lin. He aims to achieve a neat blend early, the engineer signals the pianist who goes on for the remaining minutes. The latter computes by a glance at the clock how many minutes and seconds he has to fill, then quickly arranges his program to

> The type of music played for these fill-ins must be carefully chosen. You cannot, for instance, follow a symphony program with Melody in F or a bit from Tin Pan Alley. You must know for what program you with appropriate music.

Other precautions are observed (Continued on Page 852)



# CHOOSE YOUR PIANO AS THE ARTISTS DO

Following is a partial list of artists who have selected the Baldwin either as their principal or accompanying medium for their appearances in concerts and recitals as well as their homes. These musical notables whose fame and fortune depend upon what critical audiences hear, must select the world's finest medium of expression. Those who choose their pianos as these artists do invariably choose the Baldwin.

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Josephine Antoine Roger Aubert

Josef Lhevinne Rosina Lhevinne Pierre Luboshutz Anne Mayrand Alfred Mirovitch Grace Moore Genia Nemenoff Genia Nemenoff Charles Naegele Joaquin Nin-Culmell Willem Noske Gregor Piatigorsky Lily Pons Angel Reyes Moriz Rosenthal Helen Schafmeister Tito Schipa E. Robert Schmitz Isabel and Silvio Scionti Bernardo Segall Leonard Shure Ruth Slenczynski Leo Smit Solito De Solis Joseph Szigeti Magda Tagliafero Alexander Tansman Alec Templeton Helen Traubel Paul Wittgenstein

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as the anthropologist reconstructs

his creatures from a given bit of

hone. He must adapt his very voice

ture needed for Damrosch's Danny

The dramatic training a singer

needs may have little to do with

achieve dramatic effects far better

than a mere making of motions. The

words of ordinary speech carry color

within them, and the singer must

study this color to release it. The in-

terpreter of songs should approach

his material exactly as the composer

did in the first place. It is interest-

ing to remember how the incom-

parable Hugo Wolf set about writing

his songs. If a poem pleased him, he

read it again and again, studied it.

felt it, dramatized it, permeated

himself with it so thoroughly that

words, meaning, character, rhythmic

pulse-all became an integral part

of himself. Then, a long while later,

the music began to flow about the

words, almost by itself. Compare that

with the method some composers

use, of writing a "tune", and then

scurrying around to find a set of

words to fit it. This second method

Wolf.

sideration

wide operatic gestures. Characteris-

and melodies

It is helpful to think of singing as tained on definite intervals of pitch. doing a given thing. The character In mastering Schubert's Erikönig, his spoken recitation of Goethe's martyr and whose Holy Day comes In real action, as in Schumann's The Its spoken recutation of Generaliers; the character may great poem as dramatically effective the first after Christians—was once the compilete a tunior official in the compilete a tunior official in the compilete as tunior of the compilete as tunior official in the compilete as tu may be a real human being, engaged as ne nopes to make the to do this Herod. Stephen, like the Wise Men be the poet himself, expressing some song, and he must be able to do the before he begins to sing it. His color- saw the Star of Bethlehem and deabstract emotion of love, fear, coning of the child's terrified appeal cided to set forth from the Kine's templation of nature, as in Beemust lie in the words "Mein Vater, Hall, to seek the Christ. Herod offered thoven's Ich liebe dich, and Schumein vater . . ." without the help of him food and riches and gold to rebert's Frühlingsglaube. In each case, experiencing something. Thus, the lurid color of the child's emotion, all be stoned to death. And back to the only reasonable key to the song is to what he is about. This is a very different matter from memorizing words. When he is ready to add the carol celebrating the legend: pitch, quality, and color over the Saint Stephen was a clerk time values of the notes. The only In King Herod's Hall The singer must feel his way acter whom he is to portray in the reason for singing, after all, is to And served him of bread and cloth heighten emotion through music. song; he must reconstruct him, from Thus, it is clear that the emotional the acts and emotions given, exactly

ing voice can communicate it. That is why I believe that vocal texture to the needs of his character. and dramatic technic should be For example, compare the voice texlearned simultaneously. Approaching He kist adown the boar's head song values in this way, it is incon- And went into the Hall; Deever with that in Jacques Wolfe's ceivable that one could first learn to "I forsake thee, King Herod, Short'nin' Bread. Only then is the sing the notes of a song, and then And thy works all. singer ready to bring his character graft a layer of "interpretation" to life through vocal interpretation. over them, in second place. The com- I forsake thee, King Herod. poser did not treat his material in And thy works all. such a fashion; the interpreter There is a Child in Bethlehem born tic enunciation can help one to should not.

thoroughly mastered before the sing-

While vocal mechanics require just and due care, they should not be allowed to exclude these wider hori- the same century we find a folksong zons. The vocal student does well to type of carol based upon subjects ask himself exactly why he chooses drawn from mystery plays and singing as a life work. If he merely pageants. Of this group the followwants to get ahead, in the matter of ing beautiful verses are appealing louder tones, faster trills, or higher to young and old: C's, he is probably in the wrong profession. But if he earnestly strives to I saw three ships come sailing in, dedicate his powers to one of the richest means of human communication, there is a difficult but an in- I saw three ships come sailing in, finitely promising field before him. On Christmas Day in the morning. The singer's ultimate success quotient can be gauged only in terms of And what was in those ships all three, his own musical ideals.

## The Etude Music Lover's And what was in those snips an time. On Christmas Day in the morning? Bookshelf (Continued from Page 808)

has never yet produced a Hugo simply another freak like Tom Thumb or Jumbo and before his contract Our Saviour Christ and His Lady. Let the singer follow the com- with her expired, the singer was poser's approach; not by memoriz- thoroughly disgusted with his ing, not by fitting the song to his methods

ing its full meaning, and then re- a book telling the life of this delight- is evident in the latter quotation. creating it. What kind of person is ful personality in simple terms, suit. They feature also a sweet simplicity the song about? What sort of situa- able for young people. Helen Head- and chasteness full of childish jor tion is he in? What does he do about land's biography of the singer, which and eager faith as expressed in this it? What is the most natural, and is excellently done, will be welcomed, verse; therefore the most effective, way for The appendix contains three of Jenny him to do it? The singer is ready to Lind's most famous songs. sing the song only when he can an- "The Swedish Nightingale"

swer such questions. It is the dra- By: Helen Headland matic effect of words plus music Pages: 150 that must always be given first con- Price: \$1.50 Publisher: Augustana Book Concern Carols for the Feast of Christmas (Continued from Page 798

significance of the song must be Stephen out of kitchen came With boar's head on hand: He saw a Star was fair and bright Over Bethlehem stand.

Is better than we all."

Among the Dutch and French in

On Christmas Day, on Christmas Day:

On Christmas Day, on Christmas Dau?

And what was in those ships all three,

Our Saviour Christ and His Lady. On Christmas Day, on Christmas Dau:

On Christmas Day in the morning.

After the sixteenth century carols own vocal frame, but by penetratThere has been a need for years for took on much more of a polish, as

> When Christ was born of Mary free In Bethlehem that fair citie, Angels sang there with mirth and glee:

> > In Excelsis Gloria. (Continued on Page 855)

> > > THE ETUDE

Voice Questions

# Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Age, Practical Italian Method of Singing study of singing?
2. Is the Practical Italian Method of Singing used only by coloraturas?

A. We have attempted to answer this A. We have attempted to answer this vexing question in many issues of The Etude. We agree that it is a very important one. It all depends upon the individual, upon her physical and mental development, her musical talent and her education. Please read our answers in other numbers of The Etude. We should say that, speaking genconsult the best singing teacher in your

neighberhood.
2. Niceally "Aucasi"s "Method Pratico", or "Practical Method", has stood the test of one hundred years of use in many studies and many lands. He believes that the Italian and many lands with the provided men language, with its clear, open vowel sounds, is the best medium for encouraging good voice production and that style of singing called "Bei Canto." The exercises in the mall book are not designed for coloratura type of voice. They are designed to be posed to suit the individual range. A few simple Italian poems are set to simple tunes to a English transmit to the simple results of the simple employing sustained tones, seconds, thirds, and so on, even going as far as the ap-poggiatura, the trill and the recitative. In

Operas for Amateur Performance

singers who wish to make singing their cover, and other singers with excellently Huskiness, After A Few Minutes' Practice trained voices, soish to study and produce

Q. I am ticenty years old, a bass-barito follows a list of thirty-six operas, many of front me are—
which are very trapic.) Is it possible to obI. When I sing a scale up or down, my
tain wood scores with English translations wice seems to acquire a huskiness about the of any or all of these operas, and can the orchestrations be rented or purchased? Indihove them for future productions we intend to buy and make our own seenery, properties

translations; fourth, stage sets and costumes too varied and costiy. For example, the operas of Berlioz; "Robert the Devil," of Meyerbeer; "Die Zauberflöte", of Mozart; "La Vestale", of Spontini; "William Tell", of Rossini; and some of other composers should not be attempted, at least in the beginning. Handel's three operas have been revived in Germany, but the orchestrations would be

very costly and difficult to procure. Perhaps the most practical ones on your let are: "Cosi fan Tutti", Mozart; "Il Matrimonio Segreto", Pergolese; "Le Fille du Regiment", Donizetti; "Fra Diavoio", Auber; and "The Bartered Bride", Smetana. Each one of those libretti is amusing, and in English translation is available in the vocal

"Cosi fan Tutti", by Mozart, may be performed in a shortened form without the chorus, by six solo voices, two sopranos and soubrette soprano, tenor, baritone and bass. Costumes and scenery must be attrac-tive, even rather elegant, but may be simply reproduced. The orchestration is for flutes, oboes, clarinets, horns and trumpets, two

ge, Practical Italian Method of Singing strings. It is possible, if good strings alone are available, to play some or all of the wind, and been some or all of the

wind and brass parts on the piano.
"Il Matrimonio Segreto" by Cimaroso is an amusing story with simple music; it needs to be well acted A vocal score with an English translation and a rather simple orchestration are available.

"Fra Diavolo", by Auber. The story of an attractive brigand, who must be tait, handsome, have a fine baritone voice, and be a good actor. You might try to get Robert Toylor Vocal score with English words ob-"La Fille du Regiment", by Donizetti, A

light story with gay music intended to at-tract a French audience. Fuil of action, it must be very well put on, and be exceed-ingly well acted and sung, to be effective.

"The Bartered Bride", by Smetana. An amusing comedy opera, requiring good singing, good accing, a rather large company and varied properties to be effective. Any one who has heard the very fine overture which is so popular with symphony orchessmall book are not designed to be true-soprane especially, but may be used by every true of voice. They are designed to be true-chestration is difficult. A reduced vocal score with an English translation, and orchestra-All the vocal scores, including "The Bar-

some editions there is a preface giving a lable of the more usual vowels and constant in Rallain. After considerable thought, the Editor of Voice Questions recommends that you try, or at least look at, the shortened version, with or without chorus, of Mozart's very Q. A group composed of ambitious young lovely "Cosi fan Tutti."

troised voices, seish to study and produce Opera in English. We wish to produce operas with awaying plots, rather than tragic. (Here mencing on low C. The problems that con-

fourth or Afth note or even upon the other notes of the scale. This happens on the vowels other includes he rested or purchased I indi-otes, place, which opera need elaborate or on ad A. My teacher tries to correct this by suspis stage settings and which have balled making me sing manh, but this does not en-and charse. We perfer not to attempt any tirtley clear it up. When I sing a little touder opens whose demands are greater vocally this huskinese, which you might call a break, how-Geomad's "Pounts." So that we may be considered up. The suspiness of the consideration o

2. I am anxious to learn to sing softly, but when I try singing softly my voice breaks around the middle register. How can I acond costumes. We prefer operas with modest around the middle register. How can I actively free, because our funds are low. Any quire a smooth plautissimo throughout my information will be deeply appreciated.— entire ranget—II. V. D.

mot or the opens on your list yound as you all it, the break in your boars of the hushbase or, not be untable for those reasons. First, too which occurs when you sing up or down the difficulties second orchestrations not available outside of Europe; third, no English Expecially when you sing mother characteristic for the control of th are when you sing louder, a certain amount of mucous comes between the cords, producing the huskiness that you dislike. Please go to a good throat doctor for an examina-tion and see if this is not so. The low C, which you mention as being

comfortable in your range, suggests that you comfortable in your range, suggests that you are a real bass rather than a bass-baritone. Also, at twenty your type of voice is seldom entirely settled. This type of voice, too, which is full, rich and heavy in quality, often finds difficulty in singing softly, especially upon the higher tones. In my small book, "What the Vocal Student Should Know", there are some exercises to remedy this trouble, under the section devoted to the bass voice, and there is an excellent the bass voice, and there is an excellent article in THE ETUDE for June of 1838, by Dr. Hipsher called "The Upper Octave of the Voice." You might read these articles and practice these exercises, subject to the approval of your singing teacher. Please re-member that, if you have any nasai catarrh, it must be eradicated before the trouble will Oboes, clarinets, horns and trumpets, two cach; a set of kettledrums and the usual difficult it is to control.



"The Greatest Success Story of All Time" The Swedish Nightingale A Biography of Jenny Lind By HELEN HEADLAND



charm the inspiring life story of Jenny Lind has been told in this new book. It is especially commended to the yout! as well as the ma-ture reader. Three rare and beautiful rare and beautiful songs made famous by Jenny Lind are included in the book, as well as a score of interesting illustrations by the author. An ideal gift book. Handsomely bound. Price \$1.50.

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# (Continued from Page 800)

more to our stockholders.

Damrosch, Nathaniel R. Dett, Edwin could succeed. Franko Goldman, Ferde Grofé. Percy "The situation is preposterous," will continue to stand. not want their works, but because firm only?" profits of broadcasting.

mate revenues for them which other- is worthless on the radio?"

advertising sponsors and interrup- the factory to make a profit.

our raw material so that we can pay tems, and this includes some of the tremendous advertising. outstanding men of America, we The advantage of enthusiastic co- ception of the creation is not his Mr. John Q. Public, this is the music their precious public "good will." tinued unity and in unity only. you are going to hear over the air." More than any other industry, broadMusical creators, who have poured

Grainger, W. C. Handy, Lorenz Hart, said one extremely popular radio Fritz Kreisler, Mme. Mana-Zucca, singer. "I have great difficulty in Sergei Rachmaninoff, Alec Temple- getting one or two really good new ton, Pietro Yon, Vincent Youmans, songs from all of the many catalogs as well as countless others here and combined. What chance would I have abroad will be peremptorily cut off of getting good songs if I were exthe air, not because the public does pected to use the publications of one Delila', or 'Tristan and Isolde', with struggle between good and evil in

of our way at personal expense of even in this jittery age the wise music conveys a story, and it is time and money in the past, at our business interests that are behind treated as a plot story, the only one home office and in Congressional in- broadcasting and broadcasting ad- of the various sections of "Fantasia" vestigations in Washington, to make vertising, will see that the way to to be so developed. Also, the story gracefully flowing melody. The range clear that after personal contact secure and maintain good will is has the services of a star. He is one is but an octave, from E-flat to Ewith European systems of presenta- certainly not to slam the door in the of the busiest and most popular of flat, and the intervals all but sing tion, we have felt that the American face of the public and thus "wall Hollywood's glamourites, and his themselves. system with its support of advertis- up" art and popular treasures which name is Mickey Mouse. Mickey acts When My Beautiful Lady has been

We did this because we believe that interests of American composers not conducts himself accordingly. broadcasting is one of the greatest to see that the broadcasting comof all present day blessings in our panies have a fair and equable set- Rite of Spring, treated not as the Just how far the pupil may go with country. The public unconsciously tlement in the matter as to have the spring of the year, nor the spring- her singing is, of course, dependent appreciates these things, and that is composers' interests and life work time of a human being's life, but as upon her ability and interest; but it appreciates these things, and that is composed in the series and the priceless ingredient in American ruthlessly demolished. ASCAP in the spring, or creation, of the world. Is wise and advantageous to teach the priceless ingredient in American statistics.

Industrial success known as "good sists that for the next five years the The sequence opens millions of miles how good tones are produced and to Industrial success known as "good sass has the the season of the season of the space, with planets and medo simple vocalizing as soon as the will." What would the puone units downward from the first found the affiuent broadcasting gross far above \$200,000,000 yearly, teors serving as the original sources pupil is able to reproduce musical If it found the affuent broadcasting guoss an above seventy-found to the companies unwilling to give was some security of the second property tice for Genius"? What would the population of the AGAP music, it does mood of loneliness and coldness. The able trouble with Old Medonald Federal Communications Communications communications are supported by the support of the support sion (FCC) "the watchoog of the art, seem the sound an amount as three space, to the level of the sea, and sings many easy songs with good in the part income for the believel of the sea, and sings many easy songs with good in the part income for the believel of the sea, and sings many easy songs with good in the part income for the believel of the sea, and sings many easy songs with good in the part income for the believel of the sea, and sings many easy songs with good in the sea. which issues licenses in the public to an open to the net income for the below it, each change representing the tonation, after a training period of

The Bill of Musical Rights States government, which sustained the "Bill of Musical Rights", think? of it. This is especially true as it ning with the uni-cellular amoeba, Personally, from knowing many of does not affect the good will which and continuing through the crearefsonally, from knowing many of does not affect the good the long-headed, able business men the broadcasting companies have tures of the mezozoic age, but no concerned with is in paying less for at the head of the broadcasting sys
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"Instead, we are now making and have never thought for a moment operation between both sides is ob- own, but the scientific one, authenpublishing new music as fast as we that they have ever had any such vious. Separated, they are like the ticated by Dr. Barnum Brown, of can and we hope that you will like impractical idea in mind as doing blade and the handle of an axe— the Museum of Natural History in it, but whether you like it or not, anything to impair or undermine useless. Their strength lies in con- New York, Julian Huxley, and the

In other words, the compositions of casting depends upon the widest pos-Sousa, MacDowell, Herbert, deKoven, sible public support. It simply must art, deserve the most the world can lustrated with scenes depicting Ma. J. H. Rogers, Nevin, Lieurance, Friml. have the respect, confidence, enthu-Deems Taylor, Cadman, Howard Han-slasm and good will of the public. give infinitely more than they reson, Speaks, Gershwin Spross, Ber- The idea that the independent pub- ceive. It was to protect the interests lin, Kern, Hadley, Eorowski, Cole lic can be regimented to accept all of these men and women that the should go far toward adding to gen-Porter, Romberg, Mrs. H. H. A. its music from one subsidized firm, "Bill of Musical Rights" came into eral rejoicing. In the stormy pas-Beach, Ernest Bloch, Carrie Jacobs is certainly not one which experi- existence with the stamp of the sages, Zeus is shown pushing clouds Bond, John Alden Carpenter, Walter enced business men have any belief United States government. This "Bill aside to reveal Vulcan, striking thunof Musical Rights" still stands and der from his anvii. Next comes the

## Two Outstanding Films With Music (Continued from Page 805)

Toccata the hero, and Fugue the the broadcasting companies do not A famous pianist-composer said: lady!") The men of the orchestra see fit to pay ASCAP the small and "This boycott would destroy the very are seen in shadow play, their forms just increase from the towering musical liberties of America. It is and motions silhouetted against a obvious that the musicians have to screen. As each choir enters, a golden ASCAP's one thousand or more band together for their protection. light bursts from the instruments. composer members, as well as the What power is it which can say to Next comes Tschaikowsky's "Nutrepresentatives of the estates of them, 'All that you have been writ- Cracker Suite", done in original and many others, are intensely loyal to ing during your lifetime is now characteristic dance sequences. Two it because through the better part of junked as far as the air is con- sections of the original score have two decades they have had abundant cerned? We have used your genius been omitted from the film version, evidence of how ASCAP has defended to help us build up our immense which begins with the Dance of The their position and produced legiti- business, but from now on your work Sugar-Plum Fairy (drawn as a Dew- sic is heard not only from the screen Drop Fairy). The third symphonic in front of the audience, but from wise they could not have secured. The writer cannot imagine that work is Dukas' The Sorcerer's Ap-The broadcasting companies have any sound business man would at-prentice inspired by Goethe's great theater, giving the spectator the immade a splendid bid for public good tempt to interfere with the rightful poem about the young apprentice pression of being deluged in musical will by what is known as sustaining demands of its chief producers and who learned the magic words that sound. Further, the pianissimo elwill be written as a second and the magnet words a supernatural powers feets, by this device, are produced into a broom, but did not know how with greater delicacy and fidelity. tions. We have repeatedly gone out Moreover, we have no doubt that to bid them disperse again. Here the ing sponsors for certain programs have been endeared to the public the part of the apprentice. He assures the world that this is his first pupil should be equally pleased for

interest, convenience and necessity percent of the description of the december of passing of a hundred million years, about eight months.

The fifth offering is Beethoven's

"Sixth (Pastorale) Symphony", ilvention of "centaurettes" which Dance of The Hours, from "La Gioconda", done as a satire, with ostriches, hippopotamuses, elephants, and crocodiles capering about in precise bailet figures. Seventh on the program is Moussorgsky's A Night on Bald Mountain, showing the grim but striking picturization. And finally, there is the Schubert Are Maria, showing the ultimate triumph of spiritual truth, and illustrated by a procession of nuns, filing through a forest of lofty trees, the branches of which arch into the like-

ness of a great, universal cathedral Technically, "Fantasia" is described as ushering in a revolution in sound technic, by means of a complicated device whereby the musome sixty amplifiers throughout the

## Un Helping Monotones (Continued from Page 815)

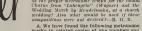
programs is the finest in the world. It would be just as hurtful to the really dramatic rôle, and that he an asset will have been created

THE ETUDE

# ORGAN AND CHOIR QUESTIONS

# Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.



marks in printed copies of the numbers you name: Bridal Chorus (Wagner) M. M. 1=76; Wedding March (Mendelssohn) M. M. 2=84. These are the customary pieces used at wed-dings. If they are not wanted and no numbers are requested for use in their stead, whatever appropriate numbers are available may be used.

Q. I have recently secured a small one man-Q. I have recently secure a small one man-ual Furrand and Votey reed organ, which works on a suction principle. Will this precent the installation of a motor or blower? Is this firm still in business? Can I enlarge the in-strument to two manuals with additional stops? Are additional stops added by using additional reeds? If so, where can I secure the parts? Are there any books or papers on the subject of reed organ construction. What are some general collections of music for the reed organ? The church of which I am organist is planning the installation of a new organ. Will you please send me the names and addresses of reliable organ builders?—T. R. B.

Lester Piano Mfg. Co. A. Suction machines are available for the type instrument you have, and information may be secured as to size, price and so forth from firms who furnish the machines. We think the builders of the instrument are no longer in business. We would not advise enlargement of the instrument. Additional speaking stops would be furnished by additional reeds, but we do not advise the addition as practical, as you probably would have to increase the wind capacity. There is, we understand, a very complete book on "How to Build a Reed Organ" by H. F. Maiin, Some musical collections for Reed Organ includs: musical collections for Reed Organ Inditions.

"Gems for the Organ" by Jackson; "Reed Organ Player" by Lewis; "59 Original Pieces for Harmonium" by Franck; and "Reed Organ Selections for Church Use," All the books. nentioned may be secured through the publishers of THE ETUDE. As noted at the head of this Department we cannot recommend any particular builders of organs.

O. I am giving below a list of pipes avail-Q. I am giving belove a tist of pipes available for a smoll pipe organ which I am building in the Chopel of the State prison. I would like your opinion os to the most effective specification to be developed from this material. I we would prefer real basses rather than grooved substitutes, which can be used if real basses are impossible. Two sets of keys are advisable where duplexing is used. The "home" manual may be indicated by the name of such hare never built an organ, so any suggestions offered will be appreciated. The instrument is to include two manuals and pedals and I think manual may be indicated by the name of such manual being placed on the stops—an illustra-tion Swell-Dulclana 8' (Great) the "bome" manual being indicated in parentbesis. The pipes you bave will be fairly satisfactory, but the instrument will probably prove more adrisable to duplex and unify. Material arailable is as tollows;

Great-Onen Diapason Melodia Dulciana 61 Pipes sutisfactory if you can secure the satisfactory if you can secure the necessary Smell-Gross Flute 73 Pines Geigen Principal Cornopean Pedal—Bourdon Lichlich Gedrekt Rohr Flute

I have listed Melodia, Dulciana, Geigen notes for alto are doubled an octave higher— triuripal, Oboc and Cornopean as y pitch to small notes.—M. E. R. Principal, Oboe and Cornopean as 4' pitch to show actual pipes on hand. My idea was to groove an additional lower twelve notes of A. We succeeded in finding two of the Melodia and Duleiana ranks into the lower hymns you mention and suggest the follow-twelve pipes of the Open Diapason which are ing treatment: In Sweeter as the Years Go By stopped conden pipes. This would allow a total play the small notes, which might also be of 73 notes for Mclodia at 8° and a total of 8 sung by soprano if desired. In the hymn He notes for Dukielana at 8° girleth. The lower twelve Lifted Me, play the small notes, and as a notes for Putter plate a price. The tower treeter legislation of the price of the p

Q. Will you tell me what would be accepted at 8° pitch. In my idea in doing this sound as the proper metromone tempo for the Yoldal. Your suggestions reporting extensions of any Chorus from "Labengria" (Wagner) and the of these ranks are sectome, and twill do my Wedling Marth by Mendelsohn, at a church best to secure any additional pipes you think most helpful. I understand duplexing to be an arrangement whereby any set or combina-tion of pipes may be played from either manual, keys are used, is there any way of indicating the "home" manual of the stop? Do you think the pipes available will produce a good balance for size of instrument, when artistically voiced?-J. D. T.

A. We suggest the following specification. if you can secure the necessary pipes to make it possible :

Meiodia 8' Duiciana 8' Lieblich Gedeckt 8'

Gelgen Octave 4

Piccolo

Cornopean

Gedeckt 16' Dulclana 8' Lieblich Gedeckt 8'

Oboe

Pedal-Bourdon

Fiute

Flute

Clarion

Great-Open Diapason ingly popular small again illustrated above. Duiciana We urge you to see and hear these instruments Extension of Octave which are priced from \$775.00 for the ene-manua Dulciana organ without decorative front pipes. Dulciana 8'
4' Extension of Melo-Elute Robr Finte 4 Swell-Gelgen Principal 8'

lich Gedeckt 8'

Cornopean 8')

(Extension

Bourdon)

# ORGANS (Extension Geigen Principal 8') (Extension Lieb-lich Gedeckt 8') (Extension Lieb-

Highland, Illinois - Dept. ET

To believe you will agree also that this smart

creation, is unusually attractive and practical. It may

he had, at slight additional cost, with the increas

new two-manual console, the lotest Wicks

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# MUSICAL TOWER

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SPECIAL RECORDINGS These traditionat Christmas Carols as well as munic other low noise acceptance recordings are now available. (All 122. dws idees; may be had with vibralary and chimes if desired).

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to one paper it at a "ready Triby" violis solo.

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# Music As An Avocation

(Continued from Page 799)

could find no finer hobby, surely, than supervising the practice of their children, and building a firm home interest in music with them. Why can we not have clubs for music making as well as for playing bridge and other games? Or communai music centers? Or music classes in settlement houses and libraries, ultimately to serve as audience builders? Or simply the making of music, sheerly for the joy of it?

## Musicians Need Self-Reliance

"I have often been asked to help gifted young people through the them famous in their fields. The sort of education that will fit them Piacement Bureau of the MEF has for professional careers, and I have found posts for some five thousand always hesitated to do so; not of them, in schools, orchestras, prithrough lack of sympathy with am- vate teaching, and solo engagebition but because it seems a cruel ments. The New York Public Schools and mistaken thing to start a young cooperate with us, allowing us to person out in life under false colors, send artists to present twenty-min-Aid can prove to be a Danaïdean ute concerts, in the various classes. gift, Family, friends, or a sponsor in conjunction with the individual will help at the beginning-but, school's music work. Communities later on, the world will not help, all over the country have helped us The world demands a just return for place artists, and we have sent one its outlay, and the person who de- conductor as far as Rumanial While pends on the ease of assistance is it is heartening to see work being automatically robbed of learning to found for experienced artists who meet that demand. Is it not part of need it so sorely, it is equally sadthe training, after all, to assert one's dening to find our lists crowded with self without help?

much more than mere instruction! ing, can make no start at all. It depends on complete self-reliance, "It is for such reasons that I adon the will and the ability to batter vocate, temporarily at least, a shift down obstacles through sheer per- of emphasis from professionalism to sonal force. It is kinder, in the long avocationalism in matters of music. run, to accustom the young aspirant. Let us value natural endowments to the independence that must be Let us do what we can to develop his, if he is to stand up at all in the them and, with them, the practice lists of professional contestants. If and appreclation of the loveliest of he finds himself utterly unable to arts. But let us be wary of encourcarry on without assistance at eight- aging a too hasty or too exuberant een, at least he will be spared the entrance into professional music. All sort of ignominy that must inevi- music lovers can assume a share of tably come to a dependent nature responsibility here, by urging our ten years later.

"My work with the Musicians' ers carefully and dispassionately be-Emergency Fund has brought me fore taking a step which can so into full contact with the bitterness easily turn a gift for music into a that can be the lot of musicians- burden of disenchantment." competent, well schooled, first-class musicians-as the result of harsh world conditions. This organization, begun in 1932 under the guidance of Dr. Walter Damrosch, is not my creation, and hence I can speak proud- the vibrato used only in the beginly of its accomplishments. With the ning of the bow stroke, leaving the aftermath of the financial upheaval six inches at the nut and the six of 1929, music suffered the fate of inches at the point to produce a flat most commercial non-essentials, and coloriess tone. professional musicians found them- Most important of all in learning selves in sorry straits. The Musi- how to produce a good tone, the cians' Emergency Fund was organ- pupil should be urged to listen and ized to relieve conditions among to criticize great artists, classmates, musicians. It is not a 'relief' organi- himself. It is relatively easy and zation, however. Its chief function is pleasant to analyze others; to pick to provide occupation for unem- one's own technic to pieces is not so ployed musical artists and teachers. much fun. Yet once the habit is ac-After eight years of emergency work, quired, it is of inestimable value, the MEF still receives requests for and from beginner to artist, will en-

them. I have learned that taient training, and enthusiasm are not enough to assure a professional career. "In applying to the MEF, each an-

plicant must state his training, professional experience, and musical recommendations. If these indicate first-class musicianship, he is asked to play an audition before a jury of professionals. If the audition is rated as A or B-plus, the MEF tries to help him. Otherwise, he is either passed along to other organizations or given work-if possible-in some non-musical field. The artists accepted are all serious, capable experienced professionals, many of applicants who are fresh from the "Artistic emergence depends on so conservatories, who can find noth-

young people to examine their pow-

# This Matter of Tone

(Continued from Page 819)

employment from an average of ten able the violinist to get the utmost persons a day-and in working with out of his practice.

# VIDLIN QUESTIONS

# Answered by ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

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study only a year ago. My love for this magic for making violin bows. Brazilwood and instrument grows daily with my hard work. Snakewood are used in making the cheaper But the more I become absorbed in it, the grade of bows.

more anxlous I am as to whether I will be Tourte, the g more anxious I am as to whether I will be able to master it to some extent in the long is said to have discovered the peculiar excel-run. I am now twenty-three, and am fully lence of Pernambuco wood for the making of aware of the fact that the mastery of it is very violin bows. difficult or even impossible, for grown-up people, I work on it, in spite of this, and as to the difficulties, I conquer them gradually and

and charming tone is loved by many, and ts department of music at Stanford University, tean play it. A competent teacher is as reason and the conditional control of the co as a green tree in the desert.

who was formerly a pupil of Mr. Joseph Oroop, who is now playing accompaniment. The American people want novelty, no mat-for Walt. Disney of movie fame. His playing ter how awful it is. for Walt. Disney of movie fame. His playing is excellent, I can say. I have studied works by Hohmann, Mala Bang. Schradleck, Kayser, and now my teacher tells me to take up the Kreutzer Studies, which I am afraid. would be quite beyond my ability to follow Therefore, I beg you to give me a list of books and studies which I can attack one by one for many years to come, and which would provide me with a sure path to artistic play-ing.

Yours very truly, Ho Shih Hon,"

Mr. Hon has had a very late start in his

his friends much enjoyment. From the list of studies and exercises he sends, which made up a year's study. I should judge that he had tried to do too much the first year. He should have given two or three years to this material, The idea of taking up Kreutzer after one year of study is absurd. I should advise him to of study is absurd. I should advise finit rake up the following: "Violin Teaching, and Violin Study", by Eugene Gruenberg (for the theory of violin playing) "Scale Studies", by Henry Schradleck, Review Kayser Studies', three books) Op. 20; "Special Studies", by Mazas, "Violin Studies", by Mazas, "Rilliant Studies", by Mazas, "Alliliant Studies", by Hubert Ries. These will serve for a year or two of study.

To Indicate Vibrato D. M. B.—In the example you send, from a work by Wieniawski, in which eighth notes are marked with wavy lines above, the ribrate are marked with way lines above, the ribrate is indicated. It is performed by a to and fro motion of the hand as it rests on the tip of the finger, which is placed firmly on the string. You can see it demonstrated by watching the violin players in any good orchests, or if you have an opportunity on the string a good violin slotest.

A. J. H.—It is sometimes difficult for an amateur to identify Pernambuco, Brazilwood, and Snakewood, the woods most frequently and Snakewood, the woods most frequently you in regard to the violin, and all that perused in violin bow making. Peranambuso wood is found in the forests of Brazil. It is wonderjuly clastic, and not too her of Dramambuso wood. This wood is used also as a dyssuif, it is of a reddeh color, and has a characteristic taste. An experienced low maker puts a share in the foundation of the peranambuso, for the peranambuso, forman L. Fox, illusing near Copylon, or Milan. ing from this wood in his mouth and tasks:
If the whise to tell if it is real peraminuous. Orninain I. For, lifting mass Geylon or Milan, III.
If the whise to tell if it is real peraminuous. Orninain I. For, lifting mass Geylon or Milan, III.
If the whole is a good bow maker, and ask him to show you specimens of the three woods, thousands of violin makers scattered all over about which you inquire, and to point out the the world, massy of whom have been quite about which you inquire, and to point out the the world, massy of whom have been quite the world. differences among them. Brazilwood and unknown to fame,

An Adult Beginner in China

Ho Shih Hon, Peking, China,—Prom distant
Brasil. They have characteristic tastes, but
not so strongly marked a Pernambuco;
lin study. Mr. Hon writes, "I began my violin
study only a gare ago. My love for this magic
for making violin bows. Brazilwood and
for making violin bows. Brazilwood and Snakewood are also found in the forests of

A Prediction on Swing
T. Y. I.—Just how long swing music will
last is anybody's guess. It is possible that it "To a Chinese, the violin is entirely a may become eventually the folk music of the foreign instrument. Though the beautiful 20th century. Prof. Albert Effus, head of the and charming tone is loved by many, and its in play it. A competent teacher is as fare swing has developed it into something more a green tree in the desert.

I am now studying with a Mr. Mac Ma, will disappear in a year or two, just as Ragtime, Jazz, and other monstrosities have done.

Salaries of Violinists
R. E. M.—Jascha Heifetz probably receives the highest fees for his violin playing, of any living violinist. U. S. Treasury figures, recently released, showed that Heifetz re-celved \$100,000 for working in one motion picture for Samuel Goldwyn, Inc., of Holly-wood. Other eminent musicians are paid very large salaries. Leopold Stokowski, until recently director of the Philadelphia Symphony Orchestra, drew \$80,000 from the Walt Disney Productions for work on his animated car-M. Hon has had a very late start in its violin study. It would have been much better if he had started at the age of six violin, and seems to love the age of six violin, and its seems to love the six violin and its willing to work hand; to master it, he can no was able to leave \$400,000 in his will to his doubt learn enough to minute if and the six violing to the violing to the six violing to the six violing to the six violing to the six violing to the vi

questions which you have been sending to questions which you have been sending to me were taken to your teacher, who, you say, is very good. When I have a pupil who is having difficulty with chin rests. I go with him to a music store where they have a large assortment of chin rests of various models I have him try several until he finds one that is comfortable, and which enables him to hold the violin securely in the proper posi-tion. I cannot advise violin students by mail as to what kind of chin rests would be best as to what kind of chin rests would be used for them. One pupil may have a long neck, another may be of a short, chubby build, requiring an entirely different type of chin rest Take your teacher with you to select the chir rest, even if you have to pay him for his time. 2—You wrote before about the Paganini "secret" of learning the violin. I wrote you that I thought it was "bunk." I still think so.
None of our leading violin teachers advertise that they teach according to the "Paganini secret," 3-Playing the guitar develops the stretching power of the fingers. 4-I have never known of a violin which would stay in ing a good violin solulat. Better star, that is a good teacher. See the from a good tune constantly, and never get out of tune. If you could invent such a violin it no doubt would be worth a large fortune, 5-Your teacher, who knows you intimately, who watches you and who listens to you play every lesson hour is the best fitted to advise you in regard to the violin, and all that per-

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# THE PIAND ACCORDION

# Transposing As Simplified on the Accordion

As Told to ElVera Collins

THE ACCORDION REDUCES play as easily in one key as another THE TASK of transposing to a but since these are in the minority it seems peculiar that so many ac- the study angle. Much depends upon cordionists neglect this important how thoroughly a student has built part of their musical education, up his musical foundation before he Those who aspire to become profes- attempts to transpose. A few of the sional players and seek orchestral essentials are that he be familiar and accompaniment work should no with the signature of all keys, major longer postpone learning to trans- and minor, and be able to name pose. They will not be able to obtain them immediately without having to or to hold any worth while position stop and figure them out. He should until they do so, since orchestra know all scales, both major and leaders take it for granted that all minor, in every key and should also their musicians can immediately know the formation of all principal transpose a selection into any key chords in every key. Another phase they might mention. This is particu- of training is to be able to identify larly essential when an orchestra various intervals so they may be accompanies a singer.

bass accompaniment may be dis- not be found difficult. posed of with very little difficulty, because the bass keyboard of the accordion is so arranged that one PIANO TEACHERS accordion is so arranged that one need only shift his playing position only from the keynote in which he has been playing to that of the key in FREE: "The Student Pianist", a which he wishes to transpose. After 36-page booklet containing the 11 that the succession of basses and EASY TRANSCRIPTIONS FOR chords, as well as bass solos, can be PIANO listed below, every num- played in the same relation to each ber absolutely complete but re- other as in the former key. No other musical instrument simplifies transposing to this extent.

As an example, the musical excerpt If we were to transpose the mefrom Marching Through Georgia lodic line of the excerpt from Marchshows the accompaniment contain- ing Through Georgia, our first ing the chords C-major, F-major, thought would be to observe that it D7th and G7th. Three of these are is written in the key of C. It begins the principal chords in the key of on E which is the third tone of the C: Tonic, (I): Subdominant (IV); scale of C. If transposed into the and Dominant 7th (V7). No matter key of G we would begin on B which into what key these measures may be is the third tone of that scale. Our transposed, we know that after the notes would then be B.A.G.A.B.D.D.D. keynote or Tonic has been located, and so forth. If transposed into the the Subdominant chord will always key of F, we would begin on the be found in the row of buttons to third tone of that scale and our notes the left of the Tonic, and the Domi- would be A.C.F.G.A.C.C.C. . . . nant and Dominant Seventh chords Practice periods for transposition will always be found in the row to should be divided so that part of the the right of the Tonic. If the chords time is given to transposing on the in the example were transposed into instrument and the rest to writing the key of G they would be as fol- For the former we recommend the lows: G-major, C-major, G-major, "Hanon Five Finger Exercises" as ar-A7th and D7th. In the key of F they ranged for the accordion under the would be: F-major, B-flat major, F- title "The Virtuoso Accordionist" major, G7th and C7th.

These explanations will naturally seem very elementary to those who have already studied transposition but our purpose is to simplify the subject for those who have hitherto neglected it.

Transposing the melodic line requires practice and study. True enough, there are some musicians who are especially talented and can minimum and for that reason we shall approach the subject from recognized by ear and by sight, The question of transposing the When thus fortified, transposing will

"Marching Through Georgia"

The intervals are close and they will

THE ETUDE

not be difficult to transpose into the or down from the given key to the terval before striking the key.

tice, we suggest simple folk songs tone lower than written, transposed into all keys. The scale A musical education always seemed

unfamiliar melodies. Transposing, goal as successful musicians. like all other branches of musical Pietro Deiro will answer questions tion is to consider the intervals up Philadelphia. Pennsylvania.

keys of G,F,D,B-flat, A, E-flat, and key in which the selection is to be so on to the rest of the keys. It is transposed. If the selection is written well always to play the scale of the in the key of C and transposed into new key before transposing into it. D, every note would automatically Think the tone and note of each in- be raised a full tone. If in the key of A and transposed into the key of For the writing part of the prac- G, every note would be played a full

of each key should be written first. to the writer like a beautiful tall Do not use the accordion until the monument built stone upon stone. entire melody has been transposed, The various branches of study repreand then play it to test accuracy. sent the individual stones and each The third part of the practice con- one depends upon the others for sists of taking any regular accordion strength and support of the strucselection and transposing it at sight. ture as a whole. If one stone is Here again we realize the impor- omitted, or if it is inferior, the rest tance of previous practice as those of the structure is weakened. A few who have neglected their sight read- of the component parts of our muing practice cannot expect to trans- sical monument are: technic, inpose at sight with any degree of terpretation, memorizing, harmony, sight reading, transposition and We warn accordionists to avoid many others. When applied to the learning to transpose by trying to accordion we must also add the "pick out" a melody, striking various skillful manipulation of the instrukeys until the right one is found. ment. We urge accordionists to real-At the beginning it is better to ap- ize the importance of the perfect proach the study from a mathe- blending and coordination of these matical standpoint with the ear various branches of their musical merely assisting. Those who try to education and not to neglect any of transpose by the ear alone fail on them if they wish to reach their

study, requires constant practice if about accordion playing. Letters one wishes to become adept at it. should be addressed to him in care One of the short cuts in transposi- of The Etude, 1712 Chestnut Street,

#### A PLEASANT POSTPONEMENT

Owing to the large number of Christmas feature articles in this issue it has become necessary to postpone to our January issue Erna Buchel Koehler's stimulating article (previously announced) upon "Our Musical Beginnings in the Southwest."

## The Teacher's Round Table (Continued from Page 812)

he has been astonished at the number of talented composers, conductors and performers he has found among native born Americans. His discovery is announced as though it were an epoch-making event. Good heavens! Haven't we all known dozens of such gifted young Americans for many years? They have been here with us all the time-in fact, many of them are now white bearded patriarchs soon to go down to a despairing grave for want of recognition. We cannot help reflecting what might have been, had they been given the chance to develop their fine talents. All honor to Koussevitzky for championing our Americans. Now, if only he, the Boston Symphony Orchestra, and the Berkshire Festival organization will give these young people the opportunity to develop by performing their works, and allowing them to conduct and play with the orchestra over an extended our young artists get that "equal chance" generally. with the foreigner; only in this way can an artist acquire competence, routine, direction and confidence. Look at the astonishing progress already made by the few Americans who have been given such opportunity.

Let us now give many more a square in music appreciation.

very short time we shall be thrilled to contemplate the full measure of their stature. But we must fight every inch of

# Questions and Answers

(Continued from Page 816) In the senior high school, your instrumental music seems to be well provided for, although, in addition to band and orchestra, I would suggest the organization of several small instrumental ensembles. On the vocal side you should certainly have a glee club for boys and another for girls, membership in which is restricted to those having good voices; and in addition I would recommend a general mixed chorus, to which anyone may belong without any restrictions. Many schools have small vocal ensembles in addition to the above, and in the large schools a capperiod of time! Only in this way can pella choirs are being organized pretty

> Some plan for allowing credit for work in piano, violin, and other instruments, with lessons and practice outside of school, might well be devised, and some time before too long you ought to have a course in music theory and one

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# (Continued from Page 843)

especially those of a political nature. by for programs coming from the If, for a Hitler pronouncement, the outside, since at that time there and they contain much of the compianist should play Horst Wessel or were no such programs. But she did poser's best music. One suspects that Wagner, the Fuhrer's favorite, let-plenty of filling in for artists who the American soprano Helen Traubel ters would pour into the station ac- did not appear. Time limits were not will be cast as Alceste, since she has special concert in Carnegie Hall. cusing it of being pro-Hitler. A so important in those days, and sta- been featuring the famous aria man's favorite tunes are usually re- tions often stayed off the air until Divinités du Styx in concert recent- sic' has again returned to the airserved for his musical obituary and they had something to offer. Miss ly, and she has also recorded it. The ways. This is the program heard on are kept on file in the large network Steward discontinued her radio revival of Verdi's "Un Ballo in Masstations. But for political speeches, career in 1932, when she married. chera" will probably be broadcast P.M., E. S. T., NBC-Red Network

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Look back over the past year! What progress have you made?

If you are ambitious to make further

The Radio Staff Pianist accompanist. She was on duty from the time the station signed on in the morning until it signed off at night. Miss Steward did not have to stand

Owing to their general usefulness, days. Some nave left to teach, concertize, conduct, compose or otherposer conducting, will probably not pianists were the first musicians to wise engage themselves. Some have engage the radio audience's attenbe added permanently to radio wise engage the radio addresses and the engage the radio addresses are again on the air this year. The staffs, and Kathleen Steward was used as a build-up, but to-day it is work has previously been heard on one of the pioneers. In 1925, when a career in itself. It has become the air. However, it is hoped that it WEAF was located in the Telegraph more exacting in its requirements will appear on one of the broadcasts, are heard on Mondays from 2 to 2:30 and Telephone building in New and more remunerative. In short, for, according to our confrére, Peter York, Miss Steward served as host- it is not an undesirable career, if Hugh Reed, this is one of the great- harmonic Orchestra, which are ess, announcer, pianist, organist, the pianist has "what it takes."

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## Great Music from the Broadcasting Studios (Continued from Page 807)

the music must typify but not A succession of pianists has been and is worth watching for A glorify the speaker.

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NBC proudly announces that Maestro Toscanini will conduct all concerts of the NBC Symphony Orchestra on Saturday nights during the month of December, and that a special broadcast is planned for the night of December 28, when Toscanini and the orchestra will give a

"Milestones in the History of Mucoming from the Eastman School of Music in Rochester, with Dr. Howard Hanson as conductor

Both the Rochester Civic and the Rochester Phllharmonic Orchestras Clylc Orchestra programs, under the direction of Guy Fraser Harrison, P.M., E. S. T., and those of the Philmainly under the direction of José Iturbi, are heard on Mondays from 9 to 9:30 P.M. E. S. T.

One of radio's outstanding contributlons to the drama this year is NBC's "Great Plays" series presented on Sundays (Blue network, 3 to 4 P.M., E.S.T.). This is aptly described as two thousand years of drama from ancient Greece to Broadway. Five plays are scheduled for December: "Revenge Tragedies," an original radio drama, on the 1st; Corneille's "The Cid." on the 8th: Moliere's "The Imaginary Invalid," on the 15th; the "Second Shepherd's Play," on the 22nd; and Galsworthy's "The Pigeon," on the 29th.

There are three musical programs scheduled this month in the "American School of the Air" (Columbia Broadcasting System, Tuesdays, A.M.). Owing to the Christmas holidays, no program is to be given on December 24 or 29. The program of December 8th is entitled "Animal Fantasias," and the selections are all orchestral, drawn from the works of Saint-Saëns, Debussy, Moussorgsky, Wagner, and several others. The program of December 10 is called "Lyric Songs" and that of December 17 "Lyric Music" (Orchestral Selections). The songs are folk tunes of all ages, dealing with aspirations and loves, problems and disappointments; the derivation of the material is partly British and partly native. The Instrumental music follows along the same lines.

Walter Damrosch's NBC-Music Appreciation Hour for December is scheduled for only three broadcasts: December 6, 13 and 20. In the program of the 6th, Dr. Damrosch is concerned with Series A and B (see last month's article); the first section of the program is titled "The Harp and the Piano." His selections are chosen from Tschaikowsky, Berlioz, and Liszt, among others. The Finale of Liszt's "Hungarian Fantasy," for orchestra and piano, will (Continued on Page 860)

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OLIVER DITSON CO. Theodore Presser Co., Distributors 1712 Chestnut St., Philadelphia, Pa. Famous Clarinetists (Continued from Page 817)

as a violinist, composer and con- usual metal ligature. ductor.

## Modern Clarinetists

clarinet in recent years, Richard Mühlfeld deserves marked distinction. It is interesting to know that he was formerly a violinist, but saw more possibilities of musical expression in the clarinet and accordingly took up the study of the instrument. His superb playing with the Meiningen Orchestra, of which he was assistant conductor, delighted Brahms on more than one occasion, and in 1891 the composer became so interested that he asked for a private recital, at which Mühlfeld performed the principal works for the instrument contended it was not only a violin and explained its peculiarities. With- work, but the greatest and most difin a few months Brahms had completed the "Trio in A minor for Clar- of Beethoven. Szigetl, the violinist, inet, Violoncello and Piano", and the evidently agreeing with Tovey, has "Quintet in B minor for Clarinet (or recorded the "Concerto in D minor" Viola) and Strings." It was said of in the version edited by Robert Mühlfeld, who died in 1907, that no Reitz (Columbia set M-418). This is one could get more meaning out of a one of the finest Bach performances musical phrase, and that "in all on records; for Szigeti encompasses kinds of music his performance was the work with rare artistic purity a perfect model of what musical in- and technical ease. Listening to the terpretation should be."

Josef Shreurs was one of the piano and then to the Szigeti one, world's greatest artists on the clar- we felt that it emerged from the inet. He was born in Belgium in 1863 separate recordings as a more imand was one of a large family. For posing concerto for the violin than over thirty-five years it was conceded it did for the piano. Szigeti plays by artists, conductors, and composers, here with the Orchestra of the New that he was the greatest clarinetist Friends of Music, under the direcknown. At the early age of thirteen tion of Fritz Stiedry, who gives a he played a clarinet solo at a con- competent rather than an illumicert which the King and Queen of nating orchestral performance. It is Belgium attended. The Queen was Szigeti's show, and a grand one, too. so impressed by his fine playing that It is commonly said that the basshe made inquiries about him, and soon is the buffoon of the orchestra; arranged that he should be given a but this is a rather misleading statespecial musical course at the con- ment, as the performance of Moservatory in Belgium.

At the age of twenty-two he ar- Bassoon and Orchestra" (K.191) will rived in New York, and was soon the prove (Victor set M-704). True the "talk of the town." Theodore Thomas bassoon can be most comic and playand his orchestra were in New York ful upon occasion, and indeed Moat that time (1885-1886) and, hear- zart realizes its humorous possibili-Recordiya. N. v. ing of this young marvel, Mr. Thomas ties, but it can also be an instrument arranged an audition. Mr. Kohn, the of poetic graciousness, as the slow bass clarinetist with Thomas at that movement of this work proves. Fertime, was a friend of Shreurs, and nand Oubradous, the soloist, is a brought him to take part in the re- Parisian musician of high standing; hearsal of a new and difficult com- he plays the work most expressively position. Shreurs had the appearance We can well believe that students of a boy of sixteen or seventeen; he will approach those discs for pointwas a dapper little fellow, with fine ers in style and playing at the same wavy hair and an infectious, sunny time that they, along with all music smlle. When the orchestra finished lovers, will approach them for the the number, Mr. Thomas, despite his delightful qualities of the muslc. reputation as a martinet and disci- Marjorie Lawrence singing Richplinarian, ran over to Shreurs and ard Strauss' songs, Lied An Meinen took him in hls arms. Nothing like Sohn, Op. 39, No. 5, and Des Dichters it had been heard on the clarinet 'Abendgang, Op. 47, No. 2 (Victor disc Erskine Studie, Dept. E. 810 East 14th St. before. It is claimed that Shreurs 17230), while leaving us grateful for Gentlesses: Please send me free information about your had a record of never making a mis- recordings of these unusual and take or having to be corrected by highly interesting songs, does not Theodore Thomas or Frederick Stock, succeed in encompassing their difficonductors, in all the years that he culties with absolute ease.

played in the Chicago Symphony Orchestra. An interesting sidelight on his performance is the fact that Shreurs used a blue silk-cotton cord Christiaan Kriens, Jr., is well known for his reed holder instead of the

Men of this caliber have brought a rich heritage to the clarinet as an instrument; and they have ennobled Of the many great artists on the all musical art.

# Reproduced Music of Real Moment

(Continued from Page 806) dress than they are on the piano. One of the greatest concertos that Bach wrote was his "Concerto in D minor for Clavier," which most authorities agree was originally a violin concerto The late Donald Toyey ficult violin concerto before the time Edwin Fischer performance on the

zart's "Concerto in B-flat major, for



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"If the player will focus his attention on the point at which he is playing and not let it rush ahead, then each measure will suggest the following one and continuity will be undisturbed. 'Wondering what comes next' has ruined many a performance that had been progressing splendidly."-Alexander

# FRETTED INSTRUMENTS

# Scale Practice for Guitarists

artist is always hailed with de- garding the pressure of left hand light by an appreciative audience fingers. Play slowly, counting two and should be the goal of every seri- for each note; begin by striking the ous minded student of the guitar. G on the third fret of the low E The first requisite of a public per- string with the first finger of the former is a flawless technic, and right hand, then A open with the this can result only from many hours second finger, and keep on alternatof careful conscientious preparation, ing the first and second fingers unbeginning with the practice of scales til you arrive at G on the first string in all major and minor keys. This Now play the same scale descending scale practice is necessary to train in a similar manner, always listenthe ear to hear every sound pro- ing carefully to every sound produced on the instrument, and to de- duced; and continue with this asvelop gradually a facility of execu- cending and descending scale until tion by training the fingers of both the ear is able to detect a gradual hands properly to perform their task. improvement in tone quality.

For the guitar student this is of special importance, as it is more difficult to develop an even scale, due to the difference in the thickness of strings and the material of which they are made. The lowest, or sixth string, is made of silk wound with wire, as are also the fifth and fourth. The sixth, being heavier than the others, requires more pressure of the left hand fingers and more power same scale in groups of eighth notes, from the fingers of the right hand; repeating each note with alternating passing on to the fifth string just a first and second fingers and then little less pressure is required, and again with second and first. this pressure of both hands should be lessened somewhat in passing over the higher strings. When playing a descending scale beginning on the first string, the action of the fingers is necessarily reversed, the second string requiring a little more pressure than the first. This increase in pressure should be employed in the same ratio as the lower strings The next step is to play as indi are relatively heavier and offer more cated in Example 3, maintaining the resistance.

One must keep in mind, however, that this difference in pressure is mastered, the student is ready to very slight, and a great deal of experimenting and practice are required until the action of the fingers these examples as a pattern. becomes automatic; also, we must remember that a fairly firm pressure of the left hand fingers on all strings is necessary to obtain a clear ringing tone. The first, second and third strings, being made of gut, the tone color of the sounds produced on these strings is somewhat different from those on the three silk wound To gain more facility and speed, it strings; and it is up to the student is suggested to begin again with the to try to cut down this difference to scale of G, but to play it in groups of a minimum, especially when passing sixteenth notes as in Example 4 and from the D, or fourth string, to the follow with Example 5.

G, or third string, all of which again requires careful practice. Now let us take up the playing of

the scale in G major which requires the use of all six strings of the guitar, keeping in mind that our first object is to develop a beautiful round tone and the next to obtain facility CLEAN CUT PERFORMANCE of of execution and speed; also let us a musical composition by an remember what has been said re-

> & Right hand Jingwing Left hand fingering

Now we will proceed to play the

& nnnnnnnnn & Description page

same tempo as in Example 2. When the fingering of this scale has been practice all the principal major and minor scales in two octaves, using

"Cultivation of the

Carols for the Feast of Christmas (Continued from Page 844)

From now on the use of a metronome will be found very helpful in developing facility of execution and speed.

Players of the plectrum guitar will find the above suggestions helpful lent of some six dollars. by using down strokes of the plectrum in scales such as Example 1 and Example 6.

□ = Down stroke Λ = Up stroke two octaves but a guitarist should have command of the entire finger Well a-day! Well a-day! board of his instrument, and for that purpose all scales should be ex-

in view and concentrate on every Night frolics.

struments should be addressed to into Heaven." George C. Krick care of the Etude, And in the twelfth book of "Para-Pennsylvania.

"It is not the man who knows most who can lead best. The best leader is the man whose appeal is strongest, whose personality commands the warmest admiration."-Dr. Frederick C. Ferry, President of Hamilton

From the days of William the Conqueror until the reign of Good King Hal Christmas rituals and feasting increased and multiplied until, in Henry VIII's day, Christmas rejoicing and religious fervor reached their most elaborate expression. The Tudor sovereigns and titled gentry paid musicians to sing Christmas carols: and in this manner developed the custom of singing from house to house by people called "Waits." Those who chanted carols at Court were paid, for that age, the fabulous sum of twenty-five shillings, the equiva-

When children took up the practice of singing carols from house to substituting the alternating down- house, it came to be called going up stroke for the first and second "a-gooding." And in recent years this fingers of right hand in the remain- custom was kept alive in Yorkshire ing examples. The proper plectrum where children assembled in a body, strokes for the scale of G in eighth carried a Christmas tree as banner or sixteenth notes are to be found in and from doorstep to doorstep sang

> Well a-day! Well a-day! Christmas, too, soon goes away; Then your gooding we do pray. For the good time will not stay. We are not beggars from door to door, But neighbours' children known be-

So gooding pray. But must away, So far we have spoken of scales in We cannot stay, for Christmas will not stay

It has been customary, too, for the tended to three octaves. With all this poor to go a-gooding. And on St. accomplished the real work for the Thomas Day, the rich would be student now begins by taking up the visited by groups of singing poor study of scales in thirds, sixths, oc- who duly collected offerings from taves and tenths, and this in the their well-to-do fellow citizens. This words of the Spanish guitar virtuoso caroling for reward was also called and composer Ferdinand Sor, "is the "mumping" (begging) or Doling Day, secret of all good guitar playing." In Devonshire the Waits receive Now just a few more hints on how money for their services, which they to practice. Have a definite object save and expend on their Twelfth

movement of your fingers in order Not for a moment can we be left Confers Degrees of B. M., Ph. B., and to obtain the results you seek, be it a in doubt as to the real importance M. M. better tone or more speed. Listen and intrinsic value of carols throughcarefully to every sound produced out the ages, for some of the most ARTHUR C. BECKER and try it again and again until you classic writers have mentioned them. are satisfied. Do not hurry; in the Jeremy Taylor, in his "Great Exembeginning especially, best results will plar", in reference to the Angels' come from slow, deliberate move- Carol Gloria in Excelsis, says: "As ments continued until they become these blessed choristers had sung automatic. Set yourself a high stand- their Christmas love and taught the The Dept. of Dromo offers a 3-year Course ard and keep this before you always. church a hymn to put into her of-Others have done it, why not you? fices forever, in the anniversary of Questions regarding Fretted In- this festivity, the angels returned

1712 Chestnut Street, Philadelphia, dise Lost", Milton speaks of the carol thus:

> To simple shepherds keeping watch by night

> They gladly thither haste, and by a quire Of squadroned angels hear his carol

sung.

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# Christmas Music in the Little Town of Bethlehem

is told of a very poor child who made where the famous Salem College is King", once told the writer: "The forest of fire-belching smokestacks, his Christmas Putz by cutting pictures from newspapers and gathering twigs and string and other little articles, so that he might have a Christmas celebration to suit his own way of thinking.

Many of the Putz assemblies have been long accumulating in families. They represent a personal participation in Christmas. It is an expression of the poetry of Christmas in the family. The Franciscans and Jesuits, particularly in Bavaria, have had scenes of the crib in the manger for years. With this humble symbol of the Bethlehem protestants, the size and the cost of the Putz means little: it is the spirit. Toys and mundane things are never associated with the Putz as they are with the Christmas tree. There are no electric trains, no safety razors, no cameras, no dolls, no menageries, or express wagons. The custom of Putzing is also popular. Anyone may go up to the front door of any home and say: "May I come in to see the Putz?" and be sure of a welcome. The Bethlehem Municipal Putz is placed in some central position in the city. Last year seventy-five thousand citizens from the neighboring country came to the city to see the Putz.

#### Millions of Lights

The lighting of the Christmas City is hard to describe; in fact, the whole countryside for many miles is lighted in altogether unique fashion. The prosperous manufacturing cities of Allentown Bethlehem and Easton are separated only by a comparatively few miles. In fact, in driving through them they seem almost like one continuous city linked by a high-Way twenty miles long, Bethlehem, however, is the center and it is not surprising to learn that the Christmas electrical equipment owned by the city is valued at over thirty thousand dollars. The city fathers contribute four thousand dollars annually to the Christmas decorating fund, and local merchants make generous contributions.

#### The Trombone Choir

It is promitted at task from the term of the Moravian Church by dians, It appears that, when the Inthat art and this is a priceless asset marks that L— had been in the one of the most abstance and the choir went into action and the Bethiehem's active and prudent but after hearing the beautiful made

ures carved in wood, or fashioned in tenor trombones, and what is known fine music" he heard in Bethlehem is a thing of daily community impapier-mâché, and little trees are the as the F-bass trombone, the great in 1756. materials that are brought together grand-daddy of the whole family. and built up, with more or less skill, In the Moravian Church the trombut also laying a strong demand bone choir has a significant tradi-

upon instruments that were already The first complete quartet of trom- I resent the term as I haven't any antique when your great grand- bones was brought to Bethlehem in ancestors from the Netherlands We father was a lad. The opening carol 1754. They were first used at the are known as a very practical and is likely to be Wie schoen leuchtet Easter service at dawn in the ceme- hard working people. Some of the der Morgen Stern (How Brightly tery Benjamin Franklin in his auto- Pennsylvania 'Deltsch' in different also grown up. Moss and bark, paper Shines the Morning Star). There are biography includes a letter to his sections have little or nothing to do and stumps of trees, diminutive fig- soprano trombones, alto trombones, wife in which he speaks of the "very with music, but in Bethiehem, music

The Late Steel King's Opinion

The late Charles M. Schwab, foun- be represented in terms of millions der of the Bethlehem Steel Company of dollars. There is a vast difference which is so lively in them." One story

At Winston-Salem, North Carolina, and known everywhere as the "Steel in a community which boasts of a



located, there is a similar choir. One music of Bethlehem means so much

one of the most ancient and un- dians intended to attack the city, to the city."

of the offices of this impressive group, to me because when I was a youth I lurching through city traffic. during the year, is to announce the was a professional musician and death of the members of the congre- music teacher for three years; sec- little confusion. They seem preocgation. The first chorale is one by ond because I have long been con- cupied with the importance of rewhich everyone who hears it knows vinced that music is of priceless edu- maining within the sphere of their that a death has occurred. The next cational and social value, and, in elders' approval and so sit smugly chorale, however, is unusual. By the case of such a center, of enor- within a halo of surprising goodness. ascertaining the chorale selected, mous business and advertising value This does not interfere with their the community may find out at once in drawing people to the city. Multi- enjoyment of the music, and they whether the person deceased is tudes come to Bethlehem for the react joyfully to its magnetism. young or old, male or female, mar- music, and thousands when they When the audience rises for the think of Bethlehem think of it not thrilling song together, they seem to The music of the choir is impres- merely in the hard and fast terms of have distilled an essence of comsive, highly individual and most a powerful industrial center, but in plete happiness. pleasing. Notwithstanding this, they terms of the most beautiful of arts. "On the trip home, the entire When Christmas morning arrives tell a story in Bethlehem of how the They think of the cultured citizens group is much more calm and more when Carasinas horning across the chair saved the city from the In- of the community as followers of reflective. Someone laughingly re-

America, the famous Bethlehem Indians were so terrorized by the Mayor, Robert Pelife, recently said he was 'in the mood.' Others are America, the famous securicinem manuals that they ran away and to the writer: "I am what is called busy giving voice to plans for their a pennewants business and busy giving voice to plans for their a pennewants business." a Pennsylvania Dutchman, although own music making in the future.

lad who can out-Calloway any member of this particular group. He renders a swing tune with as much éclat as is possible when you are "During the concert there is very

THE ETUDE

qualities of our city all over the

world. Its value to Bethlehem cannot

which we are proud to say has been

applied to Bethlehem. This Christ-

mas will be one of enormous pros-

perity to Bethlehem, as the new

industrial expansion is beginning to

have an amazing effect. For the last

six years of my administration my

office has been flooded with relief

cases often of an extremely tragic

and pathetic character. During the

last four weeks these applicants have

practically disappeared, Now I ac-

tually find myself lonely in my office

Promissory Notes

(Continued from Page 796)

streets turn in smiling wonder to see

these modern troubadours who

make the place resound with their

rendition of Prayer of Thanksgiving.

Oh, Land of Lakes from Finlandia,

Send Out Thy Light, Eric Canal and

others of similar quality. Sometimes

a child begins a spiritual, and since

many of this group are colored,

there is immediate response. Their

clapping emphasizes the strange

rhythms and when the spiritual is

the shouting, happy type, one sees a

transcendent joy on their faces.

When the group is becoming a little

tired, there are calls for individuals

to perform. Perhaps L- obliges, a

in the afternoons."

their experience. . . ."

was to attend, they were acquainted Detroit Symphony Orchestra. with the numbers played, for their That the helpful attitude of the

A Vast Audience six hundred attendants at the auditorium, and four times that number of sixth, seventh, eighth and ninth grade pupils will listen to the radio this great city is incalculable. performance. For seventeen years this plan has been delighting thousands of eager young students and vitalizing their courses in music appreciation. Now the eighteenth season is under way. The orchestra receives from its

> misspelled "graditude", letters that express preferences and letters that make requests. When the Flight of the Bumble Bee was programmed not long ago, the pupils of one school wrote to Mr. Paine, percussionist of it on his xylophone. There was a arms. period of suspense, then a dither of As the great bell of the nearby

in them, the students take an active his heart: interest in the musicians' drive for funds, and they voluntarily do what they can to help. Last year, some

The bus rounds the corner near the young misses in a west side school school, and the group breaks into a induced Parent Teachers Associahearty version of their school song, tion members to contribute the necembroidered by a few 'rah-rahs.' It essary delicacies for a baked goods is dismissal time at school, and the sale, then persuaded a storekeeper to other children are waiting to hear of display them in an attractive window, after the affair had been ad-They are not only waiting to lis- vertised by posters made in their ten; they are waiting to talk, too, school's art department. When the for they have heard the concert by till was opened, youthful salesladies way of the radio, even if they were began to sing—and with reason. not fortunate enough on this day to Therein was money enough to make see it. Like the quota whose turn it a praiseworthy contribution to the

music appreciation periods as well young people, as well as that of the as those of the real audience had entire populace, and the orchestra been devoted to studying them. Their is a reciprocal one resulted from the music supervisors and Mrs. Tilton, orchestra's broad-visioned concepeducational director of the orchestra, tion of its place in the city's scheme had coordinated the work of the of things: as a great Civic Instituschool with the symphonic program, tion serving its community and its thus giving them a survey of the state by performing great music and vear's program as a whole—whether making that music available to as it was devoted to dance forms, op- many persons as possible. To the eratic selections, or particular types city's youth it brings the opportuof orchestral music. Together with nity of hearing all of the great muthis, the children had been told sical works by offering each year a many interesting things about the diversified series of performances. omposers. Moreover, with their at- The 1940-41 schedule of the orchestending classmates, they had learned tra includes, in addition to the the song with which the afternoon School Children's Free Concerts, six closed. All they lacked that the re- Young People's Concerts, ten lowturning enthusiasts had had, as a priced "pop" concerts, eighteen free matter of fact, was visual experience. summer concerts as well as twentyone regularly priced performances. In other words, here is fine music And that experience will be theirs for every type of income, for purses next month, or the next, or the one flat, fat or bulging. When, as in the after that; for this opportunity case of the School Children's Conworks in rotational fashion. This certs, no admission fee is asked, the year six free concerts will accom- orchestra assumes the entire obligamodate twenty-seven thousand and tion and plays what might be termed interest-hearing promissory notes. What these notes pay and will continue to pay in cultural benefits to

# Stimulating Vocal Practice (Continued from Page 811)

already quoted also said: "It is far better to think the tone forward five minutes and to sing one minute, youthful listeners many letters that than to practice the reverse." And, express childlike and occasionally "It is the quality, not quantity of sity, Ithaca, New York; Darius Milhaud, vocal practice that is beneficial."

## "For Unto Us a Child Is Born" (Continued from Page 810)

anticipation, and at last the thrilling cathedral began to chime the closing performance! Under his swiftly fly- hours of Christmas Day, a smile of ing hammers, that well known insect utter peace stole over Handel's face. he will appear as soloist with the Chi-Cimarosa, was given on October 20th. buzzed and bumbled so realistically To no one in England had this Yulethat both seeing and hearing audi- tide brought greater happiness than erick Stock, in February. ences were enthralled. In fact, there to the old master. Did he not have was just one regret in the whole af- the priceless love of a little child? fair, which was that Rimsky-Kor- Over and over the bells were ringsakoff's bee blew away much too soon. ing out the message from "The Mes-Reflecting the orchestra's interest siah" that had now found echo in

> "Glory to God in the highest And on earth, peace, good will towards men."

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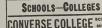
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## The World of Music (Continued from Page 795)

MASTER MUSICIANS of world fame to PETER ILICH TSCHAIKOWSKY'S one Petri, pianist and teacher, Cornell Univer- postal authorities. composer, Mills College, Oakland, California; Ernst Toch, composer-pianist, occupying the Alchin Chair as professor of composition at the University of Southern California Music School; the members of the Pro Arte Quartet-Alphonse

RUDOLPH GANZ has composed a new work for piano and orchestra in which of which, "Il Matrimonio Segreto" by cago Symphony Orchestra under Fred-

feature of the Negro music festivals of December the coming year,

join the faculties of colleges and univer- hundredth anniversary is being comsities throughout the United States in- memorated in Soviet Russia by five clude Igor Stravinsky, again at Harvard stamps, bearing his portrait and appro-University, Boston, Massachusetts; Egon priate designs, recently issued by the

> THE NEW ENGLAND CONSERVATORY OF MUSIC, now in its seventy-fifth year, has inaugurated an entirely new curriculum, offering a four-year course leading to the degree of Bachelor of Music.

THE OPERA THEATRE recently was the orchestra, to ask if he would play fast asleep in the old musician's Onnou, first violin; Laurent Halleux, secorganized in Chicago to present lyric ond violin; Germain Prevost, viola, and masterpieces seldom performed by major Warwick Evans, violoncello, at the Uni- opera companies. Under the direction of Giacomo Rimini, six productions will be given during the current season, the first

> DÉSIRÉ DEFAUW, formerly called "the musical dictator of Belgium" because of THE LAST CONCERTO, a drama based the many musical posts he held, is now on the life and music of Samuel Cole- a refugee in the United States. During ridge-Taylor, written by Harriet Gibbs the coming season, he will be a guest Marshall, of Washington, D. C., has been conductor of the Boston Symphony Orpresented in Negro centers with great chestra and will, doubtless, have a return success. The National Negro Music Cen- engagement with the NBC Symphony ter is endeavoring to have it made a Orchestra, which he first conducted last

> > (Continued on Page 860)

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and stumbles."

"Wait a minute," said Daddy, who progress more rapid." had been listening to Alice "learning" "Well, that might be true," said her mistakes," as he called it, "I've Alice, thoughtfully, "Maybe you are told you before that a wrong note is right, Daddy, you usually are. But nearly always the result of taking what am I to do about it?" false steps, or some wrong fingering "First of all, look over the fingersee it is useless to stop after you have that look over does not mean over HEARD the mistake and make fran- look. Incorrect fingering is responsitic dabs at other notes to correct it. ble for lots of incorrect notes, as You should try to make preventions well as poor rhythm. Then, play your of mistakes, instead of dabbing at phrase slowly, and when you come what you think are corrections. They to the troublesome note, ACCENT it. are not corrections, and you will This will help to place it correctly make the same mistake the next and in your mind. Play it a number of the next and the next times until times this way until it sticks in your

#### Christmas Game for Club Meetings or Parties

the previous player said and adds one new item, dropping out of the game on "forgets." The one staying in the longest wins.

Starter: What did Santa bring you? First player: He brought me a sonata by Beethoven. Second player: He brought me a sonata by Beethoven and a book of terms. Third player: He brought me a sonata by Beethoven, a book of terms and a new piano. Next player: He brought me a sonata by Beethoven, a book of terms, a new piano and a music bag. Next player: He brought me a sonata by Beethoven, a book of terms, a new piano, a music bag, and the Wild Rider by Schumann. And so on.

Any number can play this game. How long can you "stay in"?

The First Noel By E. A. G.

ing for the last time before Christ- Only one hand went up, and that

"I suppose you are all going to sing Christmas carols this year?" asked Miss Linwood.

"Oh, yes," answered some of the members, as hands were raised. "My sister's having a carol party,

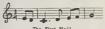
and I'm going to be there," said Helen

sing out of doors, Christmas Eve," wish I did." said Ned, "and I'm going with

"My father's going to conduct the singing at the Community tree every night the week before Christmas, and I'm going with him. I'm going to be right up front and watch him conduct," joined in Jack, with some

"My mother plays the organ in church, and I'm going to her carol so many of you are going to take services. I guess I'll be kept busy," was Bert's equally proud comment.

"Good, good," said Miss Linwood, "And we are going to sing some ones were sung?" she asked. carols now, before the meeting is leading up to the mistake; so, you ing very carefully. And remember over. Each member may choose a favorite.'



"Mine is The First Noël," said Betty. "And mine is Joy to the finally you learn the mistake just as mind and fingers. Then you can play World," added Doris. Two more thoroughly as you learn the good it with proper expression and appro- hands were raised, and Miss Linwood places. You see, this will make your priate speed. Then think of your nodded toward them. "Come All Ye priace speed. Then think whole, Faithful," announced Torn, who knew it is the French word for Christand not a patchwork of scrambles a lot, but seldom spoke. "That is my favorite, too," agreed Ned.

"All right Daddy, I'll try it right "It is a fine old tune," said Miss "and the French may have come away and I'm sure I will get the Linwood. "Can anybody here sing it from the Latin, natalls, or birthday."



The Allegro Music Club was meet- looking about for a raised hand was Tom's. "I can," he said

"Adeste, fideles, Læti triumphantes: Venite, venite in Bethlehem Natum videte Regem Angelorum: Venite, adoremus Dominum

"Good gracious," exclaimed Betty "Our Sunday School is going to "you certainly know lots of Latin, I

"Why don't you study it?" teased Ned, "It's not very hard."



"Come now, boys and girls, we are getting away from our subject. Since part in carol singing, I think you should know something about the carols. Who knows when the first

Up went Bert's hand as he announced, "The angels sang the first one," and he sang quietly:

"The first Noël, the angels did

Was to certain poor shepherds in fields as the lay."

"Yes, those are the words of the carol"-Miss Linwood nodded-"and now who knows what Noël means?" She looked around the room, as no one answered. "Come on, can't some one raise a hand?"

mas."

and carol comes from the Latin, too, and means to sing and perhaps to

sing and dance at the same time." "Are the carols very oid?" asked Betty.

"Yes, indeed, most of them are, though not all. Does any one know who started the Christmas carol idea?" No hands were raised this time.

"I don't," confessed Helen. "I never thought about it before." "I guess I just thought they were always sung at Christmas time. said Mary Belle.

"The story is quite interesting." Miss Linwood told them. "It began in the thirteenth century, and St. Francis, who lived in Assisi in Italy. is responsible for it. You see, in those days, very few people could read, and

(Continued on Next Page)

# The First Noël

this was long before the invention of vorite," Miss Linwood directed.

a Junior Club member or not. Contestants next best contributors will be given hon-

they never had to read books or it very well. newspapers," remarked Betty.

"But those people had other ways it be?" of learning about events," Miss Linwood continued. "They saw them like them all so well." pictured in stained-glass windows, "Good King Wenceslaus," whiscalled mystery and miracle plays. St. one sang lustily. Francis wanted his townspeople to "Tom, it is your turn next." Miss see a stage representation of the Linwood nodded toward him. and twenty-three, he prepared such Latin."

pleaded Ned, who liked to hear in- to EVERYBODY."

teresting things and had a good memory. "Well, St. Francis' idea became very popular and spread far and wide, and now Christmas would not

carols and crêches."

members at once. "Crêche is the French word for crib, or manger," Miss Linwood explained.

"Tell us some more," again pleaded

"Tell us about some of our carols," suggested Mary Belle.

"We have some lovely ones," Miss Linwood began. "Adeste Fideles, or Come All Ye Faithful, was written about seventeen hundred and eighty. though the composer is not known. It was sung for the first time in the Portuguese chapel in London, Joy to Ships is very old, having come down the ninth composer. from the fifteenth century."

books were made entirely by hand "And now, it is almost time for our original stories or essays and were very precious and valuable. meeting to adjourn, and we must on a given subject, and There were only a few of these hand sing a few carols before we go. Who for correct answers to written books, and they belonged to wants to go to the plano first? puzzles. Contest is open to all boys and tributions, will appear on this page in a the learned people of the time, as Choose and accompany your fa- girls under sixteen years of age, whether future issue of THE ETUDE. The thirty

"The people in those days must lent Night," she announced as she have had lots of spare time, since went to the keyboard. The class sang

"Jack, your turn next. What will

"I don't know," he answered. "I

in paintings, and in plays, sometimes pered Ned. Jack played it, and every-

Infant and the manger in Bethle- Tom walked to the piano, as he hem, so, in the year twelve hundred announced slyly, "Adeste Fidelis, in

### Portrait Puzzle By Harvey Peake

Here are the names of eight comseem like Christmas without its posers who want to honor a ninth my bit toward making music.

Edna L. Gifford (Age 15). one. Each one contributes one letter "What is a crêche?" asked several out of his name to make the name of



the World was written to a melody the ninth one. In the above names by Handel; and the music of Hark, this letter is always a capital. Get the Herald Angels Sing was com- these capital letters together, rearposed by Mendelssohn. I Saw Three range them and find the name of

from the fifteenth century."
"What about Good King Wenceslass?" asked Bert.

"That tells about a legend of St.
Wenceslaus of Bohemia, who was born in nine hundred and eight selection of the both the hundred should be selected from the both the both the hundre. Each time when a selection of the both the hundre from the both the burner for the burne

THE JUNIOR ETUDE WILL AWARD THE JUNIOR ETUDE prizes each month for the most interesting and

Up went Mary Belle's hand, "Si- are grouped according to age as follows: orable mention.

Class A, fourteen to sixteen years of age; Class B, eleven to fourteen; Class C, under eleven years. Names of prize win-

ners, and their con-

Honorable Mention for

SUBJECT FOR THIS MONTH

# "Entering Contests

All entries must be received at the Janior Etude Office, 1712 Chestant Street, Philadelphia, Pa., not later than December 15th. Winners will appear in the March Issue.

- CONTEST RULES -

1. Centributions must contain an over one hundred and fifty words.

2. Name, age and class (A, B, or C) must appear in upper left upper left was all the super significances of your paper. If you need a new than one sheet of paper, he

3. Write on one side of paper only and do not use a typewriter.

4. To not have awayee copy; you had do not use a typewriter.

5. The contains a super copy; and the contains a supervision of the contains a supervision of

# The Piano

The Piano

(Prize winner in Class B)

The plano is an instrument that brings beauty to the home, school and church. It is becoming more popular each year. When it is played correctly, it brings out the beauty of the composer's thoughts, and shows mankind what beautiful art can be expressed

I enjoy playing my piano each day and find it as much fun as any branch of education. Through piano music you can express your-

In other words, the piano is an instrument of all the people and for all the people of

The Piano

(Prize winner in Class C)

The plane is a common musical instru-

ment. It is a sort of string instrument, be

cause when the keys are pressed down a little hammer strikes the wire attached to it, and it makes a tone different from all

other tones. When different keys are played together beautiful harmonies can be made.

The plano is also the accompaniment to other instruments, and to the voice. If you

Doreen Grimes (Age 13), Texas

Cecelia May Scott (Age 10), Michigan

and first for Christmas Eve, and he asked the people to come to see it they opened their carol and to sing hymns; and that is how our Christmas earoling first started."

"The year twelve hundred and twenty-three seems awfully long ago," Bert told her, "All now, good-bye and Merry "It was long ago," Bert told her, "Christmas to everybody," said Miss Linwood, and everyone answered the said of the control of the said of the control of the said them. The property of the said them to a great composer, but a second-hand learn to great compos ter would sometimes slip into the room to try out the season's latest hits; and Father would grimly try to play some of his favorite



Juniors of Oakland, California In Indian costume recital

Prize Winners for September Arithmetic Puzzle:

Class A. Edith Otaka (Age 14), Washington Class B. Lois Howard (Age 13), Louisiana. Class C, Jean Ann Bradley (Age 9), South self fully and completely to all people of any Dakota country, for music is a universal language.

Answer to September Arithmetic Puzzle:

1756 minus 1685 equals 71; plus 1797 equals 1868; minus 35 equals 1833; minus 8 equals 1825; minus 8 equals 1817; minus 10 equals 1807; minus 16 equals 1791, the year of Mo-

#### Honorable Mention for September Puzzles: Eleanor Matusiak; Marian Craighead; Erma

L. Climer; Glenn Trotter; Marianne Kircher; Rosemarie Volos; Dolores Kepusta; Mariorie Jackson; Florence Decker; Phyllis Maxwell; Mary Ellen Merrick; Elsie Taschek; Florence other instruments, and to the voice, it you have just secretic; asset insenset; Piorense start in early to learn to play the plano, hard; Betty Ruth Montgomer; Cecella May you may play nicely when you grow up. Scott; Ethel Dite; Claire Dawson; Buster Many composers have written beautiful Jones; Andle McKlithley, Helen Hughes, Mary music for the plano, it was invented by Julia Smith; Constance Elmore; Harriet Christoford from spinets and harpichoxed. Biofinan; Paul Donohue; Ettenne Marcei; Hazel Cooper; Francis Fellows; Henric Cornog; Elsa McMannus; Sydney Heston

#### Great Music from the Broadcasting Studios (Continued from Page 852)

from Beethoven's "Fifth Symphony," mann."

be played. The latter half of the pro- will be the Finale of Mozart's "Clar- the best of its kind on the air. gram, called "Myths and Legends in inet Concerto," "Motion in Music" is According to Frank Luther and

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Concert Planist-Artist-Teacher Complaite course lieding to degrees, Coeduco-licell, File Complaint (1997), 1997 ( 

"Prague Symphony, No. 38, in D." Broadcasting System (11:05 to noon, The program of the 20th is again di- E.S.T.). Concerts of the symphony vided between Series A and B, and orchestra of the school, under the the opening half is entitled "Flute direction of Alexander von Kreisler, and Clarinet." The chief selection marked the organization as one of

Music," has musical examples from the title of the latter half, and the Zora Layman, who sing the songs Pierné, Gluck and Wagner. The selections chosen include such fa- all Americans have been singing for broadcast of the 13th is divided be- vorites as On Muleback from Char- the past three hundred years (Suntween Series C and D; the first part, pentier's "Impressions of Italy," the day morning, NBC-Blue Network): dealing with musical forms, is called Spinning Song from Wagner's "Fly- "\_you don't have to consult pon-"Theme and Variations," and the se- ing Dutchman," and the Barcarolle derous, scholarly tomes to get the lections scheduled are the Andante from Offenbach's "Tales of Hoff- lowdown on the history of your American predecessors. Just know and Wedding March from the "Rus- The Cincinnati Conservatory of the songs, and you know all that tic Wedding Symphony" by Gold- Music returned four weeks ago for there is to know about them." In the mark. The latter half of the broad- its seventh season of Saturday belief that there is a song connected cast is given over to Mozart's morning concerts over the Columbia with every person, place, and event in the United States, Luther is exploring dusty archives and memorabilia for long forgotten folk ballads. He has been at it for fifteen years, and the results of his researches will soon appear in a book. The Luther-Layman singers, featuring Miss Layman, draw on this untapped repertoire of songs for their weekly program, and the songs are presented as they originally were sung, without fancy arrangements and instrumentations. In his research Luther has and from France, the country of his come across some interesting data. For instance, the British under Cornwallis marched into battle, he found out, to the music of The World Turned Upside Down,

"Between 1790 and 1820." Luther tells us, "there were more than two kof), is probably the oldest living memthousand songs written about presi- ber of the Russian national school. dents and admirals; the rest, about three thousand more, were comedy songs, none of which strikes us now as very funny," In bringing to light. these old ballads inspired by historical incidents, Luther hopes to ac- von Doenhoff and Mme. Helene von quaint Americans of this generation Doenhoff, former Metropolitan Opera with the Americans who sang them singer, was a director of The Bohemians. long ago. We believe that those who secretary of the Musicians Foundation are unfamiliar with the Luther-Lay- and secretary-treasurer of the Walter man programs will find considerable W. Naumberg Foundation. interest in them at this time.

Folk songs are sung in their original form on the CBS network pro- died October 1st in Rennes prison. gram "Back Where I Came From," Rennes, France, where she was serving heard Monday, Wednesday and Fri-sentence for complicity in the kidnapday (10:30-10:45 P.M., E.S.T.). Two ing of the White Russian General folk song specialists, Alan Lomax Eugene De Miller. She was fifty-four and Nicholas Ray, write these pro- years of age. grams, and the regular members of the cast are the Golden Gate Quartet, Burl Ives, and Woody Guthrie, on October 9th. all famous for their authentic interpretations of the old-time ballads.

# Music as a Language

"Without any friction, the bad has given place to the better music, the better to the good, and in some cases the good to the best. Millions dwelling in the lower depth and darkness of accepting mere rhythmic noise as a substitute for music, have now learned something of the inner significance and emotional power of music as a lan-she toured Europe and the United States

## The World of Music (Continued from Page 857)

SOUTH AMERICAN MUSIC was featured in three concerts of Brazilian music at the Museum of Modern Art in New York City during October. Burle Marx, Brazilian composer, and Hugh Ross of the Schola Cantorum, assisted by famous Brazilian musicians, conducted the concerts. Among featured artists was Artur Rubinstein who gave his usual excellent performances of Villa-Lobos' composi-

HOMER WICKENDEN was appointed Director of the Metropolitan Opera Guild this fall. The Guild is planning to organize radio listeners by establishing two thousand groups throughout the country to gather in homes, clubs and college auditoriums, to listen to broadcasts by the Metropolitan Opera Company

THE PHILADELPHIA CHAMPED STRING SIMPONIETTA, founded and conducted by Pabien Sevitzky, opened its fifteenth anniversary season on October 17th in the Beilevue-Stratford Ballroom

ALEXANDRE GRETCHANINOFF (gråchā'-nē-nôf), the Russian composerplanist is now teaching in New York City, an exile both from his native land adoption. At seventy-six, the composer has survived two wars, two revolutions and the loss of two homes, yet he and his wife look forward with vivid enthusiasm to their new life and work in this country. The composer, once a pupil of Rimsky - Korsakoff (rim - shki - kôr' - si -

ALBERT VON DOENHOFF, planist, composer and educator, passed away in his New York City home, October 4th,

NADINE SKOBLINE, famous Russian

RHENE-BATON, composer and conduc-

AL II. CANBY, retired theatrical manager and former actor and newspaper man, died in the Brunswick Home, Amityville, Long Island, on October 15th, at the age of eighty-four. In the Eighties, he directed tours of several comic opera successes and produced "The Prince of Pilsen" for Henry W. Savage, in London.

MRS. MARY WILCZEK, former European and American concert violinist, died at her home in Pleasantville, New Jersey, October fourteenth. At one time Mrs. Wilczek was concert master of the Boston Fadettes, an orchestra composed as a concert violinist.

THE COVER FOR THIS MONTH—It is Advance of Publication Offers

2525

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on

222

THE ETUDE MUSIC MAGAZINE had a MAGIC FEATHER OF MOTHER GOOSE, THE— JUVENILE OPERETTA—AUSTIN AND SAWYER ... MY OWN HYMN BOOK—EASY PIANO COLLECgested to it this year, and it was finally

decided that a subject holding to the My PIANO BOOK—RICHTE SOFT HE GERT MY PIANO BOOK—RICHTE STORES OF THE GERT MISSEM MATERS—EAVY PIANO COLLECTION—MISSEM MATERS—EAVY PIANO COLLECTION would be very fitting. In the safety and

VOCAL SOLOS CHRISTMAS MUSIC-The month of De-Breathe Your Soft Prepare to Christ the Child (High & Low) C. B. Hawley ... 3,60 Exmonsued (High & Low) C. G. Spream ... 40.60 Exmonsued (High & Low) C. G. Spream ... 40.60 Exmonsued (High & Med.) (OD) B. Van De Water ... 40.60 Ella (High & Med.) (OD) B. Van De Water ... 40.60 Ella (High & Med.) (Brigg Out, Ye Merry Christmas Bella (High & Ring) Out, Ye Merry Christmas Bella (High & Med.) cember always finds a few individuals, due to the pressure of other duties or because of some unavoidable slip-up, suddenly discovering that sondenly discovering that suddenly discovering that another anthem, a short  $R_{\rm ling}$  out, Ye Merry Ciristimes Belli there are cantata, an easy pageant, a Med. I grass Bush...t. There (High For something of the sort is needed to round out the indicated State of Bethlemen (High & Low) W. H. Nedliner.

Adeste Fideles Reading-Lemare.
A Carol Fantasy R. Diggle.
A Christmas Carol (Joseph Lieber, Joseph Mine) W. S. Nagle.
A Christmas Pastoral (Puer Natus) H. A. Matthe March J. H. Rogers.

Joyons March J. H. Rogers.

March of the Wise Men E. S. Hosmer.

Prelude and Christmas Pastoral (OD) C. F.

Manney Silent Night Gruber-Kohlmann.

requesting "On Approval" selections is Sure to pot, results if you order from Silent Night (Gr. 5) Gruber-Kohlmann... sure to get results if you order from

PIANO SOLO

PRESSER'S HOLIDAY BARGAINS-Con- part of the regular study. A dictionary tinuing our custom of special price of all musical terms and symbols used reductions on music albums and music has been included and the child is inliterature works, the Theodore Presser structed to look up the definition as each Co. again presents this year money- new term appears. saving opportunities for the gift buying Single copies of this book may be season. These are Holiday Cash Prices ordered in advance of publication at the and for remittance with order delivery is special cash price of 25 cents, postpaid. made postpaid, Selected items from the Holiday Offer will be found on advertis- ONCE-UPON-A-TIME STORIES OF THE ing pages in this issue and those desiring GREAT MUSIC MASTERS, For Young Planto have a list of every publication in- ists, by Grace Elizabeth Robinson-Intercluded in the Holiday Offer are invited esting stories of the lives of the great to send a postal request to the Theodore masters coupled with their music make Presser Co., 1712 Chestnut St., Philadel- this an excellent recital collection as phia, Pa. Ask for a copy of the complete well as an interesting approach to music Holiday Offer.

CHRISTMAS MUSICAL GREETING FOLD- appeal for young planists and the volume ERS-Could there possibly be a more affords an excellent opportunity for appropriate way for musically minded teachers and parents to inaugurate individuals to extend the season's greet- school, studio and home music apprecia-

Christmas greetings on their way.

five to fifty years, with the largest num-

teacher has little difficulty in selecting a

older first grade pupil, it is often per-

plexing to find the right book for the

board, staff, clefs, notes, etc.

method.

ings to their musi- tion hours. The stories are so written cally minded friends that children and adults may enjoy them. or associates than to So expertly have the selections been ar-"say it" with beauti- ranged that they possess an effective fully conceived and fullness though brought within the reasonably priced capabilities of the young pianist. "musicated" Christmas cards?

These colorful and piano playing and music appreciation cleverly designed fol- are correlated, and whose desire it is to der-type cards, costing only 5 cents each instill in children the love of good music, or 50 cents a dozen, including envelopes, will find this album particularly su'table. make it practical for teachers, students, Advance of publication orders for sin-

and patrons of the art to inject a bit of gle copies may be placed at the special their personality into a traditional cus- advance of publication cash price, 40 tom. Incidentally, dozen lots may be as- cents, postpaid. sorted if desired. Perhaps these identifying names of EIGHTEEN MINIATURE SKETCHES, For

the different folders will help you to the Piano, by N. Louise Wright-With make your selection: Silent Night (cover every youngster taking piano lessons illustrated above), A Song of Best representing an individualism which Wishes, Lyre and Wreath, Joy to the must be considered by the

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piano pupils. The story element has an

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second grade pupils in which the art of

World, Carol Star Beams, and The World teacher, and with every in Solemn Stillness. If, however, you teacher in some measure would like to examine the six folder- having his or her own cards before ordering a quantity of them, individualism figure in the Theodore Presser Co. has arranged teaching procedures, for the sale of a packet including one there is as a result a need of each, complete with envelopes, for for a tremendous variety the special price of 25 cents. Be sure to of elementary teaching place your order now, especially if you materials being available.

wish this "trial" packet, so that you will Dr. Wright makes a have ample time to get your musical new contribution to elementary educational piano material with these very attractive and decidedly practical Eighteen MY PIANO BOOK, by Ada Richter—A sur- Miniature Sketches. These selections vey of the starting age of piano students carry young piano pupils through needed would perhaps disclose a range of from training in rhythm, fingering, phrasing, staccato and legato playing, and other ber commencing somewhere between the technical and interpretative details, withages from eight to twelve. While the out letting the pupil feel that he or she is being forced to practice studies or method for either the kindergarten or exercises. Each little sketch is filled with musical interest and hears a title such as appeals to a child. These studies are for child who has completed a kindergarten pupils along in the first grade and they carry into the level of early second grade

Ada Richter, realizing the importance work. of a work to follow up her own Kinder-In advance of publication teachers may garten Class Book, has conceived this order a single copy of this book at the work from the experience gained in her low advance of publication cash price of classes. With full appreciation of the 20 cents, postpaid, delivery to be made as phraseology required for the juvenile soon as the publication is completed by 40 phraseology required to the book as the post-50 mind, the author explains in a most the engravers, lithographers, and bind-.40 original and graphic manner such dry ers. but necessary fundamentals as the key-

CLASSICS FOR THE CHURCH PIANIST The step by step progress has been Compiled by Lucile Earhart-Many of our 50 carefully planned, with but one new prin- older organists remember, the time when ciple introduced with each lesson. A the use of a piano for the rendition of number of short exercises are placed in offertories, voluntaries, and other serious the back of the book, with the necessary music during church services was much instructions regarding their use with the less frequent than nowadays. If a church progressing lessons. Special pieces cov- lacked the possession of a pipe organ Soloists, vocal or instrumental, are not The Child Christ. Storied Scence from the Childhood of Christ (Gr. 4) (OD) Louise 1,000 out the seasons have been added as a was pumped by hand), there was usually

hardly possible that any one anywhere could prove that a greater variety of pictorial efforts has been used to tell -December 1940the story of or convey the spirit of, a subject as has been the case with Christmas. The great artic's of all ages in holding to the sacred theme of Christmas have conveyed the glory of the first Christmas in many different ways, some emcentrating on the Star, others on the Angelic Host, others on the Shepherds in the fields overlooking Bethlehem, and these pages. others on the Manger scene. In recent years current art work for the Christmas

number of Christmas cover ideas sug-

security of this country certainly the

of the Christmas message.

Verna Shaffer.

Publisher's

A MONTHLY BULLETIN OF INTEREST

TO ALL MUSIC LOVERS

season has embraced all possible angles CHILD'S OWN BOOK-FORTER-TAPPER of the sacred message of Christmas, and frequently for the sake of children, small and grown-up. Santa Claus, brightly decorated Christmas trees, be-ribboned holly 

MUSIC MA

church bells ringing out on the Christmas morn of 1940 ought to awaken in still may be scanning the field for a the hearts of Americans a deeper sense likely selection that they could use as a Christmas offering. Listed below are a The artist who produced this cover to few that are worthy of consideration. Of meet the desires of THE ETUDE is Miss course these numbers also may be examined "On Approval".

year this same situation arises and every year a few more people learn to

appreciate the meaning of "Presser Service". Special pains are taken to handle every Christmas music order, whether it be regular mail, special delivery, or air mail, in the most efficient manner possible so that the desired materials will be on hand when wanted. Quick action now in ordering specific publications or

PIANO SOLO COLLECTION rushed quite so much, and many of them

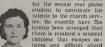
instrumental music.

experienced church planist, has been both players of equal interest. as Bach, Beethoven, Brahms, Haydn, cents, postpaid. Mendelssohn Mozart Schuhert Licat Rubinstein, Tschaikowsky and others CHILD'S OWN BOOK OF GREAT MUSIwrote much piano music that is sublime CIANS-NEVIN, by Thomas Tapper-In and spiritual in character and will add this forthcoming addition to the im-Many of these prove to be of only moderate difficulty, while many of the harder ones have been simplified without detracting from their original worth and heauty.

In preparing Classics for the Church Pianist care has been taken to preserve an evenness in grade and character that will make the work universally accentable and practical

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progressions.

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collection may be used by the young recipients of advance copies, planist for just this purpose in meetings

will be made outside of the United States and regular classroom teachers. and Its Possessions.

well-known European composer and edu- recreational activities at minimum cost, cational authority, Leopold J. Beer.

the fact that among piano compositions Rameau, Scarlatti, Marpurg, Kirnberger, ciated officially with them. there are a large number that have a Kuhnau, Krebs, Ha'-Bler and Kirchhoff.

life story of that beloved bert Nevin. How the crea- ticipants, It includes: tor of such heautiful melodies as The Rosary, Mighty many others known to music lovers the world over, antagonistic activities. had to struggle against

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there is retained a musical GAMES AND DANCES, For Exercise and richness that escapes oc- Recreation, by William A. Stecher and taves and difficult chord Grover W. Mueller-We are pleased to announce that the Theodore Presser Comnew edition, incorporating many addicompanist for a group of vocalists. This opinions already expressed by prominent

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Games and Dances makes it unneces- rehearsals with the CLASSIC MASTERS DUET BOOK, For the sary for teachers and for play and social re-opening of the Piano, by Leopold J. Beer-While snappy activity leaders to procure and handle schools to get their marches and well-marked rhythmic se- numerous books in search for a variety operetta production lections are desirable in assigning piano of interesting activities of proved value. under way without duets to pupils, many teachers feel that Here between the covers of one book, aldelay. Of course, this

available a cabinet organ that proved an Theodore Presser Co. catalog a unique able contributions to educational thought rienced teachers who aim to make the acceptable substitute. However, cabinet collection of violin pieces arranged from and practice. Together they represent work they put in on an operetta mean organs are now less common, and for manuscripts of the old classic masters. over seventy-five years of experience in more than just entertainment for the churches without a pipe organ, the plano These have been greatly admired. He all aspects of teaching, including teacher participants and their adoring audience is depended upon for the rendering of now offers a collection of similar type training in several colleges, and as super- of relatives and friends. Naturally, the appropriate vocal accompaniments and material in piano duet arrangements visors, consultants, and administrative primary purpose of this operetta is to about grades three and four. These have directors. During these years many hun-entertain, but the author also introduces A growing acquaintance with the large been made from manuscripts and old dreds of specialist, classroom, camp, club, an educational note in revealing the hisliterature of published music has revealed publications of Handel, Mozart, Couperin, and playground teachers have been asso-toric origin of the various Mother Goose

sacred, serious character and are filled Most of these are compositions in anwith inspirational melody. The compiler cient dance forms and Mr. Beer's enof this book, Lucile Earhart, herself an deavor has been to make the parts for from early childhood up to and including now at the above-mentioned special adulthood. Further, the activities are price, contains full directions for staging. able to assemble a large collection of While this book is in preparation for grouped in each age classification on the costuming and lighting in addition to numbers suitable for Preludes, Postludes, publication single copies may be ordered basis of kind of activity. Although the the complete text and music. The solo Offertories, etc., since such classic writers at the special advance cash price, 35 content is diversified, no area of activity parts are easy to sing and the choruses is slighted. Each area consists of a rich are all in unison. The time required for and comprehensive body of material, performance is about 45 minutes. Descriptions are simple and diagrams are provided generously.

to the dignity of any church service, mensely successful biographical booklet consist only of such activities as have the passing of the years, the beautiful, series, Mr. Tapper tells the been found interesting and valuable over simple melodies of Stephen Collins Foster a period of many years by literally hun-American composer, Ethel- dreds of teachers and thousands of par-

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The contents are such as to make this THE MAGIC FEATHER OF MOTHER club, and camp programs, as well as for Lyrics by Juanita Austin, Music by Heary

who plan to start

frequently a better cass of material can was too and arrangement, is contained a verita- during which copies may be ordered at Sweet Song, Andante from the Surprise

The co-authors are both well-known demand and the Publishers believe that Anvil Chorus from Il Trosstore.

CLASSES FOR THE CHURCH PLANSF-Cont Recently, Mr. Beer contributed to the authorities who have made many value this clever work will appeal to expensionly an expension of the contributed to the authorities who have made many value. The material in the book is arranged nity for correlating the study of history

The Vocal Score, which is obtainable

CHILD'S OWN BOOK OF CREAT MUCH The contents of Games and Dances CIANS-FOSTER, by Thomas Tapper-With have become the counter-

part of Old World folk tunes-the folk songs of America Who does not know and love My Old Kentucky Home, Old Folks at Home (Swance River) Old Black Joe Jeanis with the Light Brown

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Homer, is a collection of songs for unison Homer, the famous Metropolitan Opera subscriptions. contralto, and their daughter. Louise

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> Knife and Fork Set: A fine set of six stainless steel Knives and Forks with genuine Marbalin non-burn handlesyour choice of green, red or onyx. A very practical gift and award. Offered for securing two subscriptions. Sandwich Tray: With Bale Handle,

Diameter 14%". 856" high overall, Songs from Mother Goose, by Sidney Wrought Aluminum, Five subscriptions. Electric Sandwich Grill: For toasting singing, based on the familiar jingles sandwiches or use as a grill, this electric that so delighted us, and many who pre- toaster will prove very handy. It is ceded and who have come after us. in 12%" long, 8%" wide and 3%" high has our nursery and Kindergarten days, an air-cooled black baked enamel base They are tuneful settings that he wrote with pressed-in handles, drip spout and for his own family of talented music fitted drip cup, and is finished in bright folk which included his wife Louise chromium. Your reward for securing two

Table Crumber: Here is something a Homer Stires, who often concertized little different in the way of a crumber. with her mother. But, these songs were It is 12" long and 31/2" wide and has a written for all of the children to sing, bright, chromium finish. A very handy and now they will be available for school thing to have in your dining room to use and in homes at a cost of but 75 keep the table cloth free from crumbs. cents for this neatly-bound volume. Your reward for securing one subscription, (Not your own).

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Twelve Months of Musical Delight

While the fundamental policy of THE ETUDE MUSIC MAGAZINE has always been based upon the quotation of Horace, which the founder, the late Theodore Presser, fifty-seven years ago placed upon the cover of the first issue, "He who combines the useful with the beautiful carries off the prize," we have been showered with

letters from all over the world, hailing the modernized Etude with its numerous up-to-the-minute features, its new format and appearance, which began in January of this year. But that is not enough. New ideas and features will be continually presented. Our readers can look forward to another year of captivating interest, practical help and real charm in 1941. It is, as always, the Christmas gift no music lover ever forgets.

## **JUST LOOK AT THESE COMING UNUSUAL FEATURE ARTICLES**



Pigno Ensemble The Self-Pronouncing Etude A valuable jour-Playing has be- nalistic departure. Hereafter, all difficult words come a rage from will be phonetically pronounced in the article coast to coast. The in which they appear. Although this implies duo-pigno team of a great journalistic task, we are sure that our Pierre Luboshutz readers will be delighted with it. and Genia Nemenoff is internation-Getting a Sona Published



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FOR 1941

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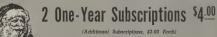
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